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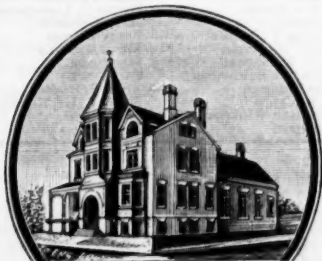
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Adelina Patti	Otto Roth	Victor Capoul	William W. Gilchrist
Ida Klein	Anna Carpenter	Albert M. Bagby	Ferranti
Sembrich	W. L. Blumenschein	W. Waugh Lauder	Johannes Brahms
Christine Nilsson	Richard Arnold	Mrs. W. Waugh Lauder	Meyerbeer
Scalchi	Josef Rheinberger	Mendelssohn	Moritz Moszkowski
Trebelli	Max Bendix	Hans von Bülow	Anna Louise Tanner
Marie Roze	Helene von Doenhoff	Clara Schumann	Filoteo Greco
Alfred Grünfeld	Adolf Jensen	Joachim	Wilhelm Junck
Eliska Gerster	Hans Richter	Navogili Sisters	Fannie Hirsch
Nordica	Stavengren	Frantz List	Michael Bannet
Josephine Yorke	Emil Fischer	Christine Dossert	Dr. S. N. Penfield
W. C. Carl	Merrill Hopkinson, M.D.	Dora Hennings	F. W. Riesberg
Emma Thursby	E. S. Bonelli	Ernst Catenhusen	Emil Mahr
Teresa Carreno	Paderewski	Heinrich Hofmann	Otto Sutro
Kellogg, Clara L.,—2	Arrigo Bolto	Emma Eames	Carl Faellen
Minnie Hauk,—2	Paul von Jankó	Emil Sauer	Belle Cole
Materna	Carl Schroeder	Jessie Bartlett Davis	G. W. Hunt
Albani	John Lund	D. Burmeister-Petersen	Georges Bizet
Emily Winant	Edmund C. Stanton	Willis Nowell	John A. Brockhoven
Lea Little	Heinrich Gudehus	August Hyllested	Edgar H. Sherwood
Murio-Celli	Charlotte Huhn	Gustav Hinrichs	Grant Brower
Valesca Frank	Wm. H. Rieger	Xaver Scharwenka	F. H. Torrington
James T. Whelan	Rosa Linde	Heinrich Boetel	Carrie Hun-King
Eduard Strauss	Henry E. Abbey	W. E. Haslam	Pauline l'Allemand
Eleanor W. Everest	Jenny Broch	Carl E. Martin	Verdi
Marie Louise Dotti	Eugene Weiner	Jennie Dutton	Hummel Monument
Marie Jahn	Marion S. Weed	Walter J. Hall	Berlioz Monument
Fursch-Madi,—2	Teresina Tua	Conrad Ansoorge	Haydn Monument
John Marquardt	Lucas	Carl Baermann	Johann Svendsen
Edie de Lussan	Ivan E. Morawski	Emil Steyer	Johanna Bach
Bianche Roosevelt	Leopold Winkler	Paul Kalisch	Anton Dvorak
Antonio Mielke	Costanza Donita	Louis Svecenaki	Saint-Saëns
Anna Hulkeley-Hills	Carl Reinecke	Henry Holden Huss	Pablo de Sarasate
Charles M. Schmitt	Heinrich Vogel	Neally Stevens	Jules Jordan
Friedrich von Flotow.	Johann Sebastian Bach	Dyan Flanagan	Albert R. Parsons
Frans Lachner.	Peter Tschakowsky	A. Victor Benham	Mr. & Mrs. G. Henschel
Heinrich Marschner	Jules Perotti,—2	Mr. and Mrs. Carl Hild	Bertha Pierson
Edmund C. Stanton	Adolph M. Foerster	Anthony Stankowitch	Carlos Sobrino
Heinrich Grünfeld	J. H. Hahn	Moriz Rosenthal	George M. Nowell
William Courtney	Thomas Martin	Victor Herbert	William Mason
Josef Staudigl	Clara Poole	Martin Roderer	Pasdeloup
E. M. Bowman	Pietro Mascagni	Joachim Raff	Anna Lankow
Mrs. Minnie Richards	Richard Wagner	Felix Mottl	Maud Powell
Arthur Friedheim	Theodore Thomas	Augusta Ohrström	Max Alvary
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NEW YORK, WEDNESDAY, AUGUST 3, 1892.

SOME one in introducing the late Leo Delibes to a Pesth audience about fourteen years ago transposed his name to Leo le Dieb. This amusing slip of the tongue would suit some composers whom we could mention.

MR. UHLER, of the Peabody Institution of Baltimore, is said to profess anxiety that the Conservatory of Music should be awakened from its apathy and be made to accomplish some practical results. We suggest to Mr. Uhler to pay visits to New York, Boston and Chicago conservatories, as well as those of neighboring Philadelphia, and study the operations of these institutions. The Conservatory of Music of the Peabody Institute, Baltimore, is a disgrace to the institution and a reproach to all musical Baltimore.

HOME VERSUS FOREIGN TALENT.

SOME time ago THE MUSICAL COURIER received the following communication, the name of its writer being withheld by his own request. It was during the Paderewski visit, and the American pianist, who received but a pittance for his playing, naturally felt aggrieved when he heard of his brother artist getting \$1,000 for a performance in private. But let him tell his own story:

I cannot refrain from making public a fact regarding the treatment extended to two brother American artists by an American lady of great wealth and contrast that with the courtesy extended to a European pianist who is now playing in concerts in this country. The American pianist plays all the classical and modern piano literature, and as he is an artist he plays it well. He is at home in the classical school from Bach to Schumann, and is a most delicate performer of Chopin's music, while to Liszt's compositions he gives a union of splendid technic and poetic dash that brings out their inmost meaning. Some time since this American pianist, with a brother violinist, was invited to give a program of musical numbers at a wealthy lady's home before her society friends. At the close of the evening, after the artists had delighted the guests for two hours with their skillful interpretations, the lady of wealth and culture handed a dainty envelope to one of the musicians as he bade her good evening.

The exchange of compliments was most courteous, and was expressive of good feeling and fine culture, but the envelope contained simply two \$5 bills.

What an expression of the value of artistic services! In contrast to this, another lady has invited a European pianist to her home to meet her friends, and to make sure of having his presence inclosed with her card of invitation a check for \$1,000. The European musician plays the same piano literature as the American, but is at present the musical "fad." The difference in the

ability of the two pianists is not to be contrasted for a moment, for each is great in his own particular way. But the relative difference of value placed on their services by "cultivated society people" is so marked that it is worthy of comment.

When will Americans of wealth take some interest in the development and extension of the art and talents of their own countrymen?

AN AMERICAN MUSICIAN.

There are two sides of this much vexed question. Certainly the lack of taste and patriotism on the part of the first lady is greatly to be deplored, but then the idea that naturally occurs to one is, why should Mr. American Pianist put himself in such a position where he can be thus insulted?

Why should he be angry at Mr. Foreign Pianist if the latter's pianistic pigs bring a better price in the market? There is such a thing as sitting down, wringing one's hands and crying aloud, "I am an American pianist; why don't you listen to me and pay me for being an American pianist?"

The nationality vein is being overworked. Music has no country, and if there are (and we are informed so every day, that there are) a score of native pianists who can play the technic out of Paderewski's hide, well, why don't they do it?

Come, come, be fair, be just. If you can't make a hit don't cry like a whipped baby and say that the cause of your failure was due to your being an American and that your hair was not Paderewskian. If Paderewski's hair was fifty times more intense in coloring and electric in energy he would not have made a success if he had not played the piano superlatively well. Mr. American Pianist should have made a bargain before playing at the house of Mrs. Hog. No pay, no play, a good motto; therefore, don't blame the foreign rival for having made a better bargain, for leaving aside the nationality nonsense; that is precisely what it amounts to.

A SCIENTIST ON MUSIC.

PROF. AUGUST WEISMANN, a distinguished scientist and lecturer at the University of Freiburg, has recently delivered a series of lectures, which have been published in essay form by the Clarendon Press, Oxford, England. One of these essays touches so intimately on the scientific basis of music that the review which was made by Mayo W. Hazeltine in the Sunday "Sun" is here willingly reproduced:

In a paper entitled "Thoughts Upon the Musical Sense in Animals and Man" Professor Weismann discusses the question whether any increase in musical talent has as a matter of fact taken place in the course of ages. He carefully distinguishes between the perfection of the auditory apparatus and the possession of another factor equally indispensable to the appreciation of music, viz.: A mind sensitive, impressionable and highly developed. A further distinction is drawn between musical talent and music the product, and the author's conclusion is that, notwithstanding the vast improvement in music considered as an invention and built upon tradition, there is no ground for assuming any advance in musical talent since the times of the Greeks and Romans. This is undoubtedly a paradox, and the grounds for its assertion are set forth in some detail. It is in the first place pointed out that our auditory apparatus consists of two parts—first, the auditory organ proper, viz., the outer, middle and inner ear, by which the various sounds become nervous stimuli, each producing a corresponding nerve impulse; secondly, that part of the brain which transforms the impulses conveyed to it by the auditory nerve into sensations of sound; this is the auditory centre of our brain. The first part of this twofold organ, the auditory organ proper, is, so far as we know, not much higher in organization than that of many animals, and it does not possess any peculiarity of construction which would justify us in the assumption that the power of hearing music is much greater than in animals. It is probable that our most remote ancestors possessed an auditory organ similar to that which we possess to-day, for in the living caricatures of men, the apes, it reaches almost the same degree of perfection. It is easy to understand in a general way how in all the mammalia the ear could have been elaborated and raised to a high pitch of excellence by natural selection. Wild animals stand in need of a very fine ear; it is absolutely essential to them to know with certainty whether any particular sound proceeds from an enemy or from their prey. While a single mistake might be fatal to them, one often repeated would be punished inevitably with death.

If they mistook the sound made by an enemy for that of their prey they would of course go to certain destruction, but the opposite mistake might also be fatal, for the food of a beast of prey is nearly always scarce, and if many opportunities were missed the animal would die of starvation. If, however, the mammalian auditory organ must attain so high a pitch of perfection, lest it should be inadequate in the struggle for life, it is clear that the part of the brain by which notes are perceived, the auditory centre, must possess a corresponding degree of organization. Professor Weismann assumes it to be certain that a corresponding degree of development is found in those layers of nerve cells and nerve fibres in the auditory centre, the so-called field of memory, which serve as the material basis of the memory of auditory perception. The perfection of this twofold auditory apparatus must have been more extensively diffused among primitive men than it is now, because an exquisite capacity for hearing was then more indispensable in the struggle for life. So far, then, as musical talent is dependent on the excellence of the auditory apparatus, we have no reason to think that it has increased with the progress of civilization. There are, of course, many contemporary examples of as close an approach to auditory perfection as were ever made in the past; but, on the other hand, there are many more instances of a defective auditory apparatus than could have been exhibited under the trying conditions of a primitive existence.

But because primitive man possessed an auditory apparatus as perfect as our own it does not follow that his musical talent was the same. The understanding of our highest music needs not only an auditory organ and an auditory centre, together with the lifelong training of these, but something behind them, namely a sensitive, impressionable and highly de-

veloped mind. A comparison between the musical perception of a parrot's brain and that of a man convinces Dr. Weismann that one and the same auditory organ, together with its auditory centre, must produce an entirely different effect upon the mind according as this is more highly or lowly organized. The "soul" is, as it were, played upon like an instrument by the musical nerve vibrations of the auditory centre. The more perfect this instrument is, the greater is the effect produced. If, then, primitive man did not possess a mind like that of his descendant, if his intellect and every dependent power became far keener and deeper as the struggle for life went on through the course of ages, it follows that the faculty of perceiving music must always have been augmentative.

We may, therefore, regard it as impossible that a lost Beethoven ever existed among primitive men, and it is even doubtful whether one could be found among existing Australians or negroes. For the production of a Beethoven there is needed not only a highly organized auditory apparatus, but also a rich, great and intensely sensitive soul, and we know by experience that such a nature is only to be found among the very highest intellects. Professor Weismann goes further, and denies that the child of primitive man, if he were alive to-day, could be raised by education to the same level of musical understanding as that reached by our own children. He would fail, it is averred, for want of inherent power of mind.

Have we, however, any ground for assuming that our musical talent is superior to that of the Greeks and Romans? Our musical product is superior, but is that fact due to a difference of innate capacity or to a difference of external conditions? We have seen, indeed, that susceptibility to music must have increased during the intellectual evolution of mankind; so long, in fact, as the essential nature of the human mind was capable of being raised. But at what precise period in the history of a certain nation, or group of nations, shall we hold that the climax of intellectual evolution has been reached? As a mere suggestion, without any pretense to exactness, Professor Weismann suggests that the people of "antiquity," viz., the ancient civilized nations of the Mediterranean, had already at the very dawn of their history attained the highest level of intellectual development. If any further growth has occurred since then in European nations it has certainly been so imperceptibly small that it could cause no sensible difference in the susceptibility of the human soul to music. The times which produced such legislators as Moses and Solomon, poets like Homer and Sophocles, philosophers and men of science like Aristotle, Plato and Archimedes—the times which created the Egyptian temples and pyramids and the statues of Greek gods—most undoubtedly display the achievements of the human intellect at its best. And an age which produced the gentle and forgiving Christian philosophy shows us that, as regards character and feeling, the human mind had attained the highest development. It is therefore assumed by the author of these essays that the nations of "antiquity" possessed a capacity for music equal to our own, and that the times during which the human intellect can be said to have been in process of elevation lie far behind them.

How, then, did it happen that the music of antiquity was, by comparison with ours, so poor? If the mental instrument with which we make—i. e., invent and enjoy—music has existed for so many ages, why did not man perform symphonies and oratorios in the age of the Pharaohs? The reply depends upon a recognition of the distinction between music and musical talent; the latter is due, and due only to the nature of the individual body and mind, while the former is also due to a slow process of development by means of tradition. Music considered as a product is an invention and rests upon tradition, the power on which depends the entire growth of culture, the development of language, of the sciences and their practical application and of every kind of art.

It does not fall within Dr. Weismann's province to follow the slow and gradual evolution of music since the era of the building of the pyramids. The aim of his essay is fulfilled when he demonstrates that the evolution of music, considered as a product, has not depended upon any increase of the musical faculty or any alteration in the inherent physical nature of man, but solely upon the power of transmitting the intellectual achievements of each generation to that which follows it. This power of transmission, more than anything else, is the cause of the superiority of man over animal—this, and not merely human faculty, although it may be admitted that the latter is much higher than that of animals. Even if we were compelled to believe that human faculty has reached its limits and can be no further increased, even then we need not despair of the almost boundless progress of mankind. For each generation always starts from the acquisitions of the preceding one, and the living child placed from the outset by tradition upon a somewhat greater height of intellectual achievement than that occupied by his predecessor, is then able with the same powers to climb still higher upon the steep slope of the most advanced civilization. Hence, even if our intellectual powers have attained the highest possible stage, human civilization will nevertheless progress, and however far we may look forward the conquests of the mind of man will never cease.

Music, the latest of the arts to be developed, needed a higher civilization, a more universal culture than other arts to bring it to any degree of perfection.

Music is at once the oldest and youngest of the arts, and who shall say that its last word has been said?

We are but on the threshold of the art.

HOW NOT TO BE A MUSIC CRITIC.

IN a lecture delivered before the Royal Institution, London, some years ago, Dr. Franz Hueffer had some very germane and interesting things to say about musical criticism. Of course he pitied the unfortunate music critic, always between the devil and the deep sea, and he took occasion to say what criticism should not be.

The subject is indeed an inexhaustible one and every new critic throws fresh light upon it. That Nihilistic critic, Anatole France, sneers openly at his profession, and Edmund Rod, a Frenchman of letters, declares in effect that the less a man knows about his theme the better his critical work.

The frankness of Mr. Rod is refreshing, if not altogether convincing. He does not pretend to be a critic of music, but criticizes painting and sculpture. Although a literary man, he has criticised the Paris Salon for some seasons and has had no technical education as an artist. Yet his criticisms are excellent, readable, and above all intelligible. He disdains indulging in the *argot* of the Parisian atelier; nevertheless avoids what might be termed picturesque

prose. Theophile Gautier, whose salons form a no inconsiderable bulk of his newspaper work, started in life as a painter, but failed, so that he cannot be properly denominated a layman. He knew something at least about the technic of painting. Now, as to musical criticism, Dr. Hueffer (in whose demise England lost a valuable critic) argues that a happy mean should be struck between the ultra-technical criticism, bristling with a formidable terminology, and that free and easy style which labels every composition with a meaning and attempts to fill every symphony with a poetical content.

But just here is the rub. The average reader knows nothing of the scientific side of music, cares less and wishes the performance criticised. That is his chief concern. He knows at once whether he likes or dislikes a new composition (differing thereby greatly from some music critics who are never sure of their convictions). He is principally interested in the singers and instrumentalists and not the work interpreted. Consequently the average critic lavishes his attention upon the performances and a new work usually goes begging some time before it gets its just critical deserts.

This explains much of the tiresome quality of the daily newspaper criticism. Journals devoted to music usually err in the opposite direction. While presumably their readers assume a more earnest attitude toward music, yet it stifles even a professional musician to read the awful analytical rubbish about music that appears in them. It would not be a bad idea at all if standard works on the theory and practice of the art were given serially to musical readers, and thereby stop the publishing of queer, crazy cranks who simply bewilder and befog musical students with their theories. But then the golden mean was never observed in this mundane sphere, and if professional musicians think that they are the best critics of their art it is only necessary to adduce two famous names—Hector Berlioz and Robert Schumann. Both these justly celebrated men, celebrated alike in music and letters, hated and misunderstood Richard Wagner. Now, by all the laws of sympathy and logical judgment, what you will, Wagner was the one man who should have appealed to their critical sympathies, yet he was their particular detestation. Nor was it jealousy that dictated their feelings. Berlioz frankly declares his inability to comprehend the introduction to "Tristan and Isolde." To him it was a musical sphinx, and Schumann everywhere shows his ignorance of Wagner's aim and of his music. Like Schopenhauer, Schumann boldly declares Wagner no musician, else how could he, &c.

This about sums up the question of musician critics, unless Wagner himself is preferred as an "awful example."

He simply banished the claims of other musicians, with the possible exception of Beethoven. Certainly none of his contemporaries were seriously considered. And yet—and yet one cannot help thinking that a music critic should know more about music than his readers.

But does he?

Echo answers, Celtic-wise, "He does not" in a majority of instances; so have we not the spectacle of men on the daily press and even in musical journalism who were graduated from the ranks with no previous technical training, but with a "plentiful lack" of modesty and a superabundance of impudence. These be our teachers, save the mark, and no wonder the public has rebelled, pays little attention to newspaper criticism and judges for itself.

Dr. Hueffer always declared that the public could, if it but knew, make the better critic; as for the others, the worthy doctor humorously declared that they exemplified perfectly "how not to be music critics." To all of which THE MUSICAL COURIER says "Amen."

THE music at the Chicago exposition should be universal, cosmopolitan and not limited to any particular taste under the dictation of personal prejudice. All the more prominent American and resident musicians should, if for no other reason than as a matter of courtesy, be called upon to participate in forming the great musical scheme, and it should not devolve upon Messrs. Thomas and Tomlins only. We acquit Mr. Geo. H. Wilson from any connection with this tendency toward self aggrandizement; as

we understand it, Mr. Wilson accepted the position of secretary of the Bureau of Music with the understanding that he was to act merely as a recording functionary and that he was not to be consulted in the technical and artistic features of the work. In such decision Mr. Wilson exhibited his usual tact.

THE BOSTON "MUSICAL HERALD" AND MR. ARENS.

NUMEROUS inquiries which reached the office of THE MUSICAL COURIER from various sources show that our remarks referring to the violent attacks of the Boston "Musical Herald" on Arens, the American conductor, have attracted considerable attention throughout the country. Having thus given wide circulation to the article in question, which but for our allusion thereto it never would have secured, we feel in duty bound to look into the matter more closely.

It is, indeed, of grave import whether or no Mr. Arens be an impostor without musical ability or the brilliant conductor and enthusiastic champion of American music which he is said to be. In the former case THE MUSICAL COURIER will join the "Musical Herald" in repudiating him; in the latter, any attempts at handicapping him mean harm, not only to a capable and deserving musician, but also to the development of musical art in America.

The article in question contains a sweeping assertion to the effect that Mr. Arens secured bushels of favorable criticisms because he is a good mannered fellow. While this would almost place Mr. Arens on a level with the chevalier d'industrie of suave manners and brilliant accomplishments who at regular intervals infests these shores, it also means a direct insult to the music critics the world over. It furthermore strikes a severe blow at the "Musical Herald" itself, for if bushels of favorable criticisms are at the call of any good mannered fellow the world over, how are the readers of the "Herald" to know whether its favorable comments on artists are due to good manners or to real artistic merit? We are afraid that whatever Mr. Wilson's susceptibilities to good manners may be, his associate editors, Messrs. Elson, Philip Hale, Krebbel, Henderson and Cutter, will seriously object to any insinuations of this nature. THE MUSICAL COURIER for one wishes to enter an emphatic protest against the wholesale slur hurled at the entire guild of music critics the world over. That a journal of the standing of the Boston "Musical Herald" should thus denounce music journalism is more than we can comprehend.

Having thus dismissed the favorable criticisms recorded of Mr. Arens and his works as being utterly worthless, the "Herald," with astounding logic, cites the Leipzig correspondent of a London paper as a final proof of the harm Mr. Arens did the cause of American music. If the enthusiastic comments of such papers lying before us as the "Leipziger Tagblatt," the "Leipziger Zeitung," the "Leipziger General Anzeiger," the "Neue Zeitschrift für Musik," the "Musikalische Wochenblatt," &c., on this self same Leipzig concert are worthless, why in the name of common sense should the unfavorable criticism of the London correspondent be of any value? After heartily praising Paine, Chadwick, Gleason, Herbert, Arens, Schönefeld, and, above all, MacDowell, these papers sum up by admitting that the American concert under the enthusiastic and magnetic leadership of Mr. Arens had changed the somewhat bad opinion prevalent as to musical matters in America into the exact reverse. Is this doing harm to the American composer? *

Of course there must be some dissenting voices; the Americans share this honor with such well-known composers as Max Bruch, Rubinstein, Brahms and Bruckner. In fact, Hanslick, as critic of the "Neue Freie Presse," to this day utterly ignores Bruckner, and yet Bruckner is one of the greatest symphony writers of the day, who just now is being literally crushed with ovations whenever one of his sympho-

* The critics of the papers cited above, after granting the assimilation of German and French elements, find that the Americans nevertheless had retained a remarkable beauty of instrumentation, youthful freshness of fantasy, daring vim and bold rhythms; that furthermore the subjects of the American compositions were of uncommon originality, qualities which are bound to meet with universal and sincere appreciation. Paine's symphony was pronounced to be one of the most noteworthy productions in its genre; Chadwick's overture "Melpomene" as bespeaking a mighty glow of passion and crushing heroism in tones; MacDowell's weird fairy tale (suite op. 48) a genuine masterpiece of fanciful descriptive music, &c. Space forbids further notice; let these specimens suffice.

nies is produced at Vienna. If the "Musical Herald" would have the American composers bury their work in the privacy of their writing desks until there be not one unfavorable verdict the wide world over, the American composer must wait until doomsday. We hardly think Mr. Arens' enthusiasm ever led him to expect universal approbation; as far as we know, he only wished to prove that the American composer had come to be a factor in the musical world, and that he must be acknowledged as such. This being accomplished, Mr. Arens no doubt coincides with the "Musical Herald" when it holds that henceforth American compositions should be judged by European conductors simply as music. But to have directed the attention of Germany's musical public to the existence of the American composer, where, ere this, he had been an unknown quantity, that certainly is the undeniable merit of Mr. Arens. Mr. Wilson also speaks of performances through the medium of insufficient orchestras under the direction of a conductor who is not acknowledged a conductor in his own country. Now the simple truth of the matter is that Mr. Arens succeeded in securing some of the very best, if not the largest, orchestras Germany can boast of. At Sondershausen and Weimar he played with the court orchestras respectively; at Hamburg with the Laube orchestra, which is accorded to be exceptionally fine in every department; the Berlin and Dresden orchestras, while not being on a par with the court orchestras of these cities, are nevertheless fully able to do justice to compositions of the most advanced type, while at Leipsic Mr. Arens had the co-operation of the same band which assists at the Liszt concerts under the baton of such men as Rich. Strauss, Weingartner, Mottl and others of equal standing. Lastly, the Vienna Symphony Orchestra, especially organized for the Vienna Musical and Dramatic Exhibition, is composed of the best material the country affords. We gather from the papers lying before us that in each and every case the remarkable virtuosity, finesse and delicacy, &c., shown in mastering the difficulties of the American compositions were especially commented upon.

Does this look like insufficient performances?

This leads us to the other point raised by the "Musical Herald," as regards Mr. Arens' ability as conductor. The animus of the "Herald's" remarks is to the effect that since Mr. Arens is not as yet an acknowledged conductor in his own country he therefore inferentially cannot be fit to present American compositions adequately. Whatever Mr. Arens' abilities in this direction may or may not be the conclusions Mr. Wilson tacitly arrives at are rather peculiar, to say the least. Was there not a time when the talents of a Mottl, a Seidl, a Van der Stucken, Nikisch, Weingartner, &c., were comparatively unknown, save to the initiated few? Furthermore, musical conditions in the United States are peculiarly unfavorable to the young American conductor; no matter how great his abilities may be, it is for the time being utterly impossible for a young man from the West to gradually rise to the position of conductor of the Boston Symphony Orchestra or of the New York Philharmonic Society, since Europeans only are intrusted with those positions. Unless, however, the unanimous verdict of the European press be one huge preconceived lie (which, according to the "Musical Herald's" theory, would stamp Mr. Arens as the most polished disciple of Lord Chesterfield on the face of this globe), he evidently seems possessed of quite extraordinary gifts as orchestral leader. Absolute control of orchestral forces, fire, passion, temperament, esprit, vivacity, circumspection and routine, fine sense for orchestral color and rhythm, swaying powers, fine conception and marvelous portraying of ideal contents, and, above all, a certain magnetic, electrifying enthusiasm—these, according to the European critics and musicians, are some of the attributes of Mr. Arens' conducting; all of which seems to indicate that Mr. Arens, although as yet not an acknowledged conductor in his own country, certainly was held to be an exceptionally fine leader by our European brethren, and they know a thing or two over there about conducting we dare say.

The grave insinuation, however, that Mr. Arens is a pretender, and that therefore he ought to be repudiated, calls for special comment. The "Musical Herald" does not exactly state upon what ground it considers Mr. Arens a pretender. Does the "Musical

Herald" wish to say that Mr. Arens was not commissioned by the proper authorities to give an American concert in connection with the International Exhibition at Vienna? In this case the "Herald" certainly is wrong, for the program book of the concert in question was edited and published by the International Musical and Theatrical Exhibition, Vienna, 1892. The title page runs thus:

TUESDAY, JULY 5, 1892, 8 O'CLOCK P. M.

Second symphony concert of foreign composers and guest-conductors.
Production of works by American composers.

Nor is this all. At the conclusion of the first part, members of the music committee on behalf of the official commission went on the platform and personally handed Mr. Arens a huge laurel wreath amid the tumultuous plaudits of both audience and orchestra. On the streamers attached to the wreath (which Mr. Arens brought with him as a souvenir) this inscription is printed in large golden letters: "Dem ausgezeichneten Dirigenten Herr F. X. Arens, Die Commission der Internationalen Ausstellung für Musik und Theaterwesen, Wien 1892" (To the distinguished conductor, Mr. F. X. Arens, from the Commission of the International Musical and Theatrical Exhibition, Vienna, 1892). This seems to leave no doubt as to the fact that the American composers' concert on July 5 in truth was given under the auspices of the Vienna Exhibition; or does the "Musical Herald" hold that Mr. Arens secured the commission under the pretense of having been sent by America to officially represent his country at the Vienna Exhibition? If so, where are the proofs of such an assertion?

Mr. Arens when approached on the subject, said in substance as follows: "The commission to conduct an American composers' concert was not secured under any false pretenses whatsoever. It came about partly through the uncommonly favorable criticisms on my previous concerts, partly through the enthusiastic efforts of Mrs. Grant, wife of our Minister to the court of Vienna, and the hearty co-operation of Consul General Goldsmith, and partly through the mediation of Nicodé, the composer, who wrote an enthusiastic letter about my Dresden concert to Professor Wüllner, of Cologne, a member of the official commission for Germany. Dr. Wüllner in turn wrote a very warm letter to Dr. Hans Müller, chairman of the German commission, mentioning Nicodé and Rubinstein as his references, whereupon Dr. Müller submitted the matter to Ritter von Hermann, chairman of the music committee. Shortly after I received official notice, signed by the president, the director and secretary, to the effect that the commission were happy to place an American composers' concert under my conductorship on the official program of the International Exhibition, at the same time offering me 200 florins to cover my traveling expenses."

Waxing indignant, Mr. Arens continued: "The attitude of the 'Musical Herald' in this matter is as silly as it is vicious. By what power, divine or human, does that sheet forbid the American composer to shun European audiences? By what authority does it prohibit me to admire the works of my collaborators in the vineyard and to do to the utmost in my power to convince others of their merit? For the last six or seven years the American painter has enjoyed the privilege of being represented at the various art exhibitions at the Salon in Paris, Munich, Berlin, &c. Not that they at once took the world by storm, not that they had developed something entirely original and hitherto unheard of; but they did bring evidence of the fact that in the great republic beyond the Atlantic other than merely material interests are rapidly developing. At first barely noticed, they were spurred on by the ambition aroused through international competition, with the result that honors and medals of various degrees are now being awarded them at each and every exhibition. At the last exhibition in Berlin there hung a picture in the American department with the label attached, 'Bought by the German Government.' Although I had never before heard of the artist, my heart swelled with justifiable pride at the sight of this significant piece of cardboard. At the Munich exhibition of this year one of the grandest pictures on exhibit has Karl Marr, the German American, as its author. Now, I ask, would our American artists hold this respectable position among the fraternity if they had anxiously avoided European criticism by exhibiting their pictures in America only?

"According to the silly remarks of the 'Musical Herald' it would seem as if I had stolen the scores from the desks of Foote, Paine and the others at the dead of night, and much against their will had absconded therewith to Europe. I very much dislike forcing the names of these gentlemen into the controversy, but the simple fact is that I not only received the scores (and parts) from Beck, Busch, Shelley, Kelley, Foote, Paine, Chadwick, Bird, Schönefeld, Gleason, &c., but that some of these gentlemen even supported the scheme financially, by personal contributions and in some instances even by soliciting funds from their friends for the worthy cause. And as to the official character of the Vienna concert I consider that the greatest achievement, both as to my labors and as to the merits of the American composers. If the American painter is deemed worthy to appear at the official exhibits of Europe, why shouldn't the American composer? Or does the 'Musical Herald' hold that our composers are inferior to their brethren of the brush and chisel? O the hypocrisy of it all! This would-be American music journal in feigned wrath anathematizes me, and with me all my colleagues and supporters, for daring to believe in the musical ability of the American nation, while in truth it is just as devoid of genuine patriotism as it is of the sense of journalistic honor. If you wish, you may publish the fact that the 'Musical Herald' already has suppressed a former answer of mine to its attack in the February number, which stamps it to be as cowardly as it is vicious. If any repudiating is to be done let the mask be torn off the 'Musical Herald'; let it be exposed in all its hypocrisy and anti-American tendency. The musical public will then know which is the pretender—I or the 'Musical Herald.'"

So far Mr. Arens. We are forced to admit that if the assertions of Mr. Arens are true, the "Musical Herald" has struck a hornet's nest. To ascertain this we have written Nicodé, asking him whether he wrote that enthusiastic letter to Dr. Wüllner with reference to Rubinstein; also, whether he deemed the American composers sufficiently advanced to be granted the honor of a representation at an international musical exhibition, and, lastly, if he considered Mr. Arens' abilities as conductor sufficient to warrant a worthy performance. We shall publish the answer, which, because of the position of Nicodé in the musical world, will settle this vexed question once for all.

THE RACONTEUR.

"1849. A Vindication." By Wm. Ashton Ellis, editor of "The Meister." London: Kegan Paul, Trench, Trübner & Co. 1892.

NOT many moons since Mr. Ellis published in "The Meister" a general denial of Ferdinand Praeger's account of Richard Wagner's participation in the Dresden *insurrection* in 1848 (which book, you will remember, I discussed in *extenso*). Finding, however, that this tentative study but whetted his Wagnerian appetite for minutest details, Mr. Ellis has, under the title of "1849. A Vindication," just published a pamphlet of seventy-two pages, in which he strives to show that Richard Wagner did not participate openly in the Saxon uprising, that he did not shoulder a musket, shoot Prussians and say: "To hell with the king."

Frankly, I am disappointed if Mr. Ellis' conclusions are warrantable. It appears that one Wagner, a *journeyman baker*, was the Wagner who shot the Lieutenant von Krug, and that the authorities and also the accounts afterward published confused him with the great Richard. Again am I overwhelmed. Being for the people I naturally welcomed with pleasure the mental picture of the composer of "Meistersinger" leaping upon the barricade heading a regiment of fanatics (after their rights be it understood) against that old, misguided despot, the weakling king of the Saxons. Instead of all this Wagner led the signals (rockets) and the alarm bells and left the city for Paris via Weimar when matters grew too hot. Incidentally Mr. Ellis denies the story about Wagner sipping a water iced which he had procured through the courage and imminent peril of a friend.

The fact of the matter is that Mr. Ellis' book, while it corrects some slips of the memory on the part of the late Ferdinand Praeger, is mainly written for English readers of royalistic predilections. Else why this pother to explain away Wagner's connection with the democratic cause? Wagner was an ardent lover of liberty, a democrat, a hater of royalty, in a word he was as much ahead of his people

and times in politics as he was in music. Richard Wagner was a born revolutionist, the Socialist of music just as Hector Berlioz may be called its Anarchist. If he trimmed his politics later it was because Wagner the artist dominated Wagner the politician, but trim them he did, Mr. Ellis to the contrary notwithstanding.

That famous incendiary letter cannot be disproved and Count von Beust knew of its existence. Mr. Ellis quotes Von Beust's flippant remark about Wagner's conduct when the old opera house was burnt: "I don't know whether he sang for the occasion Frisch, Feuer, Flamme, Frohlich und Furchtbar." As an evidence that the letter had no existence Wagner was heart and soul with the cause; and with Roeckel, Bakunin (the famous Nihilist) and Heubner doubtless planned the campaign. He was ever a discontented firebrand, and as he had grievances galore, he, with his socialistic tendencies and untamable idealism, readily embraced the cause.

But why apologize for all this, Mr. Ellis? Why shouldn't he, or in fact any other man, rise and overthrow a silly, despotic, outworn form of government?

England will go through it all some day and will be mightily improved if she aids herself of the incubus of royalty.

What one deplores in Wagner's character was his instability in any cause, for his motives were generally selfish ones. He was first to enter a verbal fight and first to relinquish it if matters grew serious. This was a personal characteristic, as many have testified, and a characteristic I would say of most physically small men. The world is the gainer by his intense adherence to the old apothegm, "He who fights and runs away will live to fight another day." If Wagner had been killed in the Dresden barricades we would not have had his choicest work. Poor Henri Regnault, you remember, was killed by a spent bullet in 1871 at Buzoval (or Bougival?), and in one of the very last skirmishes of the Franco-Prussian campaign.

What would not this talented youth and creator of "The Moorish Execution," "General Prim" (both in the Luxembourg), have not painted if he had been spared? So, after all, Wagner leading a gang of frowzy revolutionists is not so consoling a picture as Wagner hobnobbing with kings, composing "Tristan," and suppressing all references to his anti-royalism in later editions of his works. A time server in two senses was Richard. There can be but little doubt that Praeger's memory was defective, but no special pleading such as Mr. Ellis' in this book can destroy the impression that Richard Wagner was a born revolutionist, dabbled in revolutionary plots and promptly ran away to Switzerland at the proper time.

There is no gainsaying, however, that Mr. Ellis' book is not interesting, not devoid of acuity, and a valuable contribution to Wagneriana.

"Across the Plains" is a collection of Robert Louis Stevenson's essays published by Charles Scribner's Sons. Full of the rhythmical throb of life, exquisitely phrased, this book of memorabilia of the self exiled Samoan is no whit less interesting or fascinating than his previous works. The still sad music of humanity informs Stevenson's prose, a serious but not a dangerous undercurrent. Even in that most pessimistic essay, "Pulvis et Umbra," which is incorporated in this volume, almost Swiftian in its cruel mockery of mankind, there is a little rift of light toward the close that is as a draught of spring water after sipping wormwood and gall.

But what a delightful raconteur is Mr. Stevenson! No theme is too slight for him to weave into his myriad contrapuntal fancies. And then his cool flexible English, which hits such a happy mean 'twixt ornamental turgidity and laconic terseness! Ever the poet, but also a keen observer, he can make the squalor of a San Francisco emigrant train interesting and will discourse for you about beggars in a most bewitching manner. The "Letter to a Young Gentleman" should be read by every aspiring author, and the chapter on "The Old Pacific Capital" is alluring in its verbal imagery; one specimen which we here willingly transcribe. Describing a particular Pacific beach, he writes:

"The waves come in slowly, vast and green, curve their translucent necks, and burst with a surprising uproar that runs, waxing and waning, up and down the long keyboard of the beach. The foam of these great ruins mounts in an instant to the ridge of the sand glacis, swiftly fleets back again and is met and buried by the next breaker."

Presto—and the picture stands vividly before you, conjured by that magician-painter, Robert Louis Stevenson.

And now those digital athletes, the pianists, and those wordsmiths, the music critics, are in active training for the coming season's battle, which might be justly summed up as a combat 'twixt musician and critic.

I received the following narrative from one who

shall be nameless. That he hath a cunning humor will be apprehended after reading:

THE DIVA'S LAST FAREWELL TOUR.
(Billiard room at Craig-y-Nos Castle, Wales.)

ADELINA—Coco! Marcus Mayer wants me for another American tour. Do you think that our friends across the great pond will swallow another farewell dose?

NICHOLAS (surveying the effects of a massé shot with critical eye)—Ces bons Américains! Zey vill swallow anysinks.

ADELINA—But you know it would be my 876th farewell tour, Coco.

NICHOLAS—Cela ne fait rien, Addie. Ce cher Marc must announce it as positively ze very last appearance. Ces bons Américains vill swallow ze bait as zey have been doing for ze last ten years.

ADELINA—But, Coco, at that rate it will be my everlasting appearance.

NICHOLAS—C'est bien, Addie. Vat is ze proverbe Anglais? "Ve must cut ze hay while ze moon shines." Besides, you know zat ve need a new billiard table; ze old one is in such poor condition zat now even you can beat me. (Ces bons Américains, comme je les aime!) "Ze Last Rose of ze Summer," "Home, Sweet Home," une valse par Arditì. Voilà! you répertoire! No study, no effort, no nozinks. Crowded houses, flowers, delirious women, infatuated school girls—quelle gloire!

(Several months later, behind the scenes of the Metropolitan Opera House, New York.)

MR. SELZER (from the "Daily Mercury")—Divine enchantress! Golden voiced siren! Permit me to lay my homage at your feet and ask you for the 876th time what you think of America.

LA DIVA—Cher ami, how glad I am to see you and dear America again! I adore America and her people—n'est ce pas, Coco? What appreciation of art! what enthusiasm! How little I imagined some—er—er—twenty-three years ago that the people of your great republic would applaud me again and again! (Where is Fifi, Coco? Ce petit animal, he is up to some mischief again, I dare say.) Oui, mon cher Monsieur Selzer, that memorable evening when as a girl of sixteen I stood trembling with nervousness on the boards of the Academy—ah, Fifi, where have you (covering the little beast with kisses) been, my darling, my pet?

NICHOLAS—I just caught him as he bit Arditì in ze left leg.
MR. SELZER—Madam, may I give the American public the assurance—

LA DIVA (with tears in her eyes)—Oui, mon ami! Tell my American friends that the idea of parting with them forever, of singing for them for the very last time—Coco, my flacon! (Overcome by her emotions the diva faints, but not before whispering to Coco: "Did you notice that the high G stuck in my throat to-night?")

NICHOLAS (sotto voce)—Oui, ma chérie; but never mind, there were \$12,000 in the house.

(Scene in 1992 on board La Veuve Clignot.)

LA DIVA (waving her hand to those on shore)—Adieu, mes amis, adieu!

MR. SELZER (from the "Daily Mercury," on the dock)—Queen of song, what can I deliver as your last message to the American people?

LA DIVA—Tell them that just before I left my hotel I "closed" with Marcus Mayer for a last farewell tour in 1993.

(The steamer departs. In the front Coco is seen caressing Fifi, while the diva pats something on the back resembling an Egyptian mummy. It is Arditì.)

There is only one man in town who could have written the above. And the band played "Ta-ra-ra-boom-de-ay."

The music editor of "Town Topics" seems to be deeply moved at the news of the return of the Mexican Hairless Pup (No. 2) with Aunt Adelina Patti (now no longer Pâté de Foyer Grau), all under the captaincy of M. Membrane Meyer. This from the last issue of the pious God fearing sheet.

[By the way, there is no truth whatsoever in the rumor that Col. Elliott Free and Easy Shepard has assumed the editorship of T. T.]

The news that Patti had signed an engagement to visit the United States in 1990-4 came over the wires Sunday, but was no news to persons interested in musical matters. It was known that *la diva* had no intention of renewing her contract with her late managers, and it was understood that there was but one bidder for her services. In spite of this fact, one of the dispatches mentioned that Mr. Abbey had for three weeks past endeavored to secure the prize. I have the best of reasons for believing that this statement is absolutely truthless, for long before last season came to a close the impresario referred to proclaimed that he had no desire to transact any further business with the great soprano. It is no mystery that last winter dissatisfaction prevailed all around. Patti was

vexed at the importance assumed by the extraordinary performances in which the De Reszkés, Lassalle and Eames were concerned, and when messages went over the wires proclaiming that the receipts of the "big four" exceeded those of the "lone star," much ill feeling arose. Then the hybrid performances, in which Patti took part, proving unprofitable, "popular prices" had to be resorted to, and while seats for the combination at the Metropolitan commanded \$7, the choice stalls in the Garden could be bought for \$2.50, and many remained vacant. So Patti and Mr. Abbey both had cause to rejoice when the parting hour was at hand. On the songstress' return next year she will no doubt find many thousand people anxious to behold her once more, and as low prices are to rule everybody will have a chance to say of the great and only what good Neapolitans say of their picturesque, if occasionally malodorous, city. The announcement that the approaching tour will be her farewell I cannot but take with many grains of salt. So long as Patti sings "Bel raggio," "Comin' Thro' the Rye" and "Home, Sweet Home," twice a week for twenty-five weeks of the year, she ought to outlast Mr. Sims Reeves. I shall look for her antepenultimate *tourade* toward 1945.

Patti and the Gospadin Bundelcund will eventually form a concert combination under the management of Don Whiskerando De Vivo.

PERSONALS.

Some Deaths.—Evan Sheppard, who had acquired fame in England as the first African negro to acquire proficiency on the violin, died recently in Hetton, aged forty-nine. He became an accomplished violinist and had filled engagements in many theatres and with various concert troupes. Latterly he had devoted himself to teaching. He married an English woman, and several children survive him.

T. H. Russell, the comic vocalist, died in London recently. He was famed as the originator of the laughing song "The Man with the Wooden Arm," and was one of the organizers of the Society of Stags.

John Allen, once an orchestra leader of note, died at his home in Brooklyn several days ago, aged seventy-two. He was born in London and began his career as a leader in 1840. For thirty years he was identified with the San Francisco theatres.—"Sun."

Strauss Better.—Richard Strauss, the young Weimar composer and conductor, is convalescent at Reichenhall, in Upper Bavaria, near Salzburg. He is at work there on his opera, "Guntram," of which the first act is said to be finished.

Richter and Nordica.—Dr. Richter was so pleased with Nordica's new rendering, at the last Richter concert, of the closing scene from the "Götterdämmerung" that he wrote the following in the book she sang from: "Der Meistersingerin Frau Nordica zur freundlicher Erinnerungen des Richter concert 4 July 1892 und ihrer Herrlichen wohlverdienten Erfolg der Conductor Hans Richter."

A Father.—Leopold Godowsky was made the father of a daughter July 21. Masselloff.

Women Composers.—It is gratifying to read the frequent notices of woman's progress in the composition of music, a field in which she has gained little distinction heretofore. Among the successful and original woman composers of the day is Mrs. H. A. Beach, who has completed her "Festival Jubilate" for orchestra and chorus to be presented at the dedication of the exposition in October. She has also nearly completed her aria and recitative from Schiller's "Marie Stuart," and is engaged on an oratorio. The young Italian composer and pianist, Virginia Mariani, has received signal distinction at the centenary fêtes held in honor of Rossini. Her "Apotheosis of Rossini" has been considered worthy of a prize by the committee, and is to be performed by this young composer and her two sisters, as harpist and violinist, the latter being scarcely more than a child.—"Sun."

A Matrimonial Rumor.—Mrs. Fursch-Mardi is said to have taken unto herself a spouse. The name of the lucky man is rumored to be Baron Leon De Vay, a violinist of great talents and a member of a very distinguished Hungarian family. Can this be the truth?

Sedohr-Rhodes.—Miss Sedohr-Rhodes, the young American soprano who has been engaged at a week's salary of \$500 to take Miss Geraldine Ulmar's place in "The Mountebanks" at the Lyric Theatre, London, is a pupil of Marchesi, of Paris, under whom she has studied for three years. She made her debut in Paris at the Salle Erard, where her singing of the mad scene from "Lucia" created a sensation. She afterward appeared in opera in Brussels, where her success was so pronounced that she crowded the house nightly during her engagement, thus saving the manager of the Opera House from impending bankruptcy. Miss Rhodes is a California girl and has been educated by her uncle, Senator Evarts, of Illinois. She is a tall, slender blonde, with a handsome face and figure, possessing a light, clear soprano voice of extended range. Socially she is a great favorite, being a *protégée* of Mrs. Mackay and her daughter, the Princess Colonna. Miss Rhodes is a fine linguist, speaking French, German, Spanish and Italian. Before going abroad she studied for a year with Signor Emilio Agramonte, in this city.—"Herald."

Didn't Know His Bach.—An amusing practical joke has been played at the expense of that excellent musician, Dr. W. Spark, of Leeds, and it is referred to in the circular issued to the subscribers of the "Organists' Quarterly Journal." Last April, it seems, in the "Journal"—a publi-

cation which is, by the way, supposed to consist of "original" publications only—was published a fugue, which somebody speedily recognized as by Sebastian Bach. Dr. Spark now explains that the fugue was sent to him in manuscript, penciled in two staves, with the name of "Bexfield" on the right-hand corner. Dr. Spark added to it a pedal part, and was rather proud of it as an outgoing voluntary. Whoever was the wicked individual who palmed off on the worthy doctor a fugue under the name of "Bexfield," but really written by Bach, played a very innocent and undoubtedly successful practical joke. It so happens that the victim in this case is one of the most capable and experienced organists in England. If an unfortunate musical critic had fallen into the error he would indisputably have been howled at as an ignoramus. The moral is clear. However experienced and well read a musician he may be no mortal man can be supposed to know every one of the thousands of pieces that may from time to time have come under his eye. Dr. Spark's error shows that a mistake is quite possible even in the case of such well-known compositions as Bach's fugues.—London "Figaro."

Santley Ill.—Charles Santley, the famous English baritone, is threatened with cancer.

Honors to Sickner.—A. W. Sickner, inventor of "Sickner's Hand and Arm Guide for Pianos and Organs" has just received from the Parisian Academy of Inventors and Art, of Paris, a beautiful medal and diploma of award for the above invention, besides being made an honorary member of said institution.

Mrs. Vogl.—Therese Vogl, once one of the great dramatic sopranos of Germany, wife of the distinguished tenor, Heinrich Vogl, will retire in October from active work at the Munich Royal Opera, where both she and her husband have been the leading singers for the last twenty-six years. Mrs. Vogl's voice has for several years been seriously impaired, but, with her husband, she has been one of the greatest exponents of the true Wagnerian tradition of operatic acting, both of them having had the benefit of the master's guidance during his residence at Munich. Mrs. Vogl was especially distinguished for her "Isolde," and she created the part of "Sieglinde" at the first performance of "Die Walküre," in 1870, at Munich. She will remain an "Ehrenmitglied," or honorary member of the Royal Opera Company.

Pohl's Jubilee.—Richard Pohl, of Baden-Baden, for many years the editor of the Baden-Baden "Badeblatt," and widely known as a musical writer and critic, celebrated his fortieth literary jubilee on the first of July, on which occasion he received numerous and well merited congratulatory letters and telegrams from far and wide. It was he who first drew attention to the significance of the Wagner movement, and prominently made propaganda for the new movement—just as he had done for Berlioz and Liszt, and in every instance proved himself an excellent prophet.—"American Register."

A New Violinist.—Mr. Charles D'Almaine, of England, a violinist of much promise, recently located in Chicago, is meeting with deserved success. Mr. D'Almaine is a pupil of J. T. Carrodus, of London, and the quality of his work evidences the careful student. The soulful expression to be found in all his efforts evinces full appreciation of his art and capabilities of the instrument.

The Beethoven Conservatory and Elena Corani.—The management of the Beethoven Conservatory—Messrs. Epstein Brothers & Waldauer—of St. Louis, have made an important engagement in securing Mrs. Elena Corani, of this city, as the new vocal instructor of the institution. The Messrs. Epstein were in the city for some time and only concluded the engagement after having thoroughly investigated the subject, and their selection is a most fortunate one for the conservatory.

"Parsifal" Next Year.—Next year "Parsifal" can be given anywhere outside of Germany. In Germany it can be performed only at Bayreuth.

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AGENTS



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The Arion Trip.

III.

BERLIN, Wednesday, July 13.

THE distance from Hamburg to Berlin is, under ordinary circumstances, by the fast mail traversed in about three hours and a half, but when you travel by special train, as the Arion did, it takes about an hour longer. Thus we were hustled from the Hamburg Hotel last Sunday morning at a pretty seasonable hour, only to arrive at Berlin half an hour or so behind time and at just that period of the day when everybody is about to devote his attention to his Sunday dinner. All the more complimentary was it therefore to find the Lehrter station absolutely crowded with the singing fraternity, who received the train with the most enthusiastic hoots and hurrahs! The difference between the Hamburg and Berlin receptions represented a marked crescendo, and from all present appearances this will continue to be the case the farther south we shall penetrate into Germany.

It is a well-known characteristic of the northern North Germans that they are a rather cold and reserved class of people; but the southern North Germans are of the most amiable, hospitable, cheerful disposition. Berlin usually holds about the middle, with a slight leaning toward the North, marked with the dry and caustic wit which is dubbed Berlin humor. The latter, however, was entirely suppressed on this occasion, and the reception, as I said before, was of the most hearty and genuine nature. The representatives of the different Berlin singing societies, Sängerschaft, Liedertafel and Cecilia Melodia, sang together "Gott grüsse Dich," and President Cornelius of the Liedertafel then addressed the Arion in a short but hearty speech of welcome, to which President Katzenmayer replied in kind. The Arion then intoned their motto: "A stronghold sure to German word and German song!" and left the crowded station amid the hurrahs of the Berliners. A string of 125 carriages, all adorned with American flags, took us through the principal streets of the German capital to our respective hotels. All this and the other arrangements for the trip had been excellently managed by Mr. Carl Sternberg, of the Berlin concert agency of Gnevkow & Sternberg.

The first real disappointment of the trip came with the private rehearsal for the first Berlin concert, when Mr. Van der Stucken, who worked like a good one, found that, despite his most heroic efforts, the band of the Third Regiment of the Guard of Spandau, who were the only orchestra available for the occasion, were absolutely incapable of playing the accompaniments to the Bruch first violin and the Liszt E flat piano concertos. Miss Powell and Mr. Rummel therefore had to forego playing with orchestra, which, however, did them no discredit, as the public were informed of the circumstances and the reason of the change of program, and the press unanimously praised them. The concert itself on Monday evening also suffered no damage, as the Philharmonic Hall was entirely sold out and tickets were at a premium an hour before the time appointed for the opening of the box office.

The concert itself proved a triumph for the Arions, and the different representatives of the press, as well as prominent members of Berlin singing societies, assured me that it was a complete surprise to them, inasmuch as they had never before heard a gathering of dilettanti sing with so much artistic unity and conception. There was no striving after brutal mass effects, but everything was refined, polished and yet strong.

Their first effort was Schubert's glorious XXIII. psalm, "God is my Shepherd," which although in the original written for female voices with piano accompaniment is more frequently heard by male choruses. Its effectiveness was considerably heightened by Mr. Van der Stucken's musicianly and discreet orchestration of the piano part. The work was sung with great verve and a quiet tenderness which one rarely finds coupled. It broke the ice at once, and the audience, which was of the most distinguished and among which were Ministers von Boetticher and von Berlepsch, Mayor Zelle, many members of the two houses of representatives and several aldermen, besides Minister Phelps and the entire American legation, Consul General Edwards and his staff, Consul Johnson of Hamburg, Max Bruch, the composer, Stettenheim the renowned "Wippchen" and a host of other notabilities, was by no means chary with its applause. In fact so enthusiastic were they that half of the *a capella* choruses sung by the Arion were redemanded.

The two groups given on this occasion were:

I.

"Abendfeier".....Attenhofer
"Frühlingsglaube".....Van der Stucken
"Altneuländisches Lied".....Kremser
"Hüte Dich".....Gieschner

II.

"Die Verfallene Mühle".....Rheinberger
"Im Grase Thaut's".....Spicker
"Spanisches Ständchen".....Dregert
"Minnelied".....Bunte

Of these the popular Kremser song, which the Arions

give with a prickling piquancy and a brilliant high C for the tenors at the close; the effective and arch "Hüte Dich;" Mr. Spicker's beautiful and tender song, with a fine tenor solo for Mr. Rieger, and Bunte's charming "Love Song" had to be repeated.

Miss Powell was first heard in Saint-Saëns' characteristic "Rondo Capriccioso," and later on in Bach's noble air for the G string and Sauret's effervescent "Fanfalla," and she came in for her most deserved share of applause and several recalls.

Mr. Franz Rummel gave three Chopin numbers: The A flat waltz in double rhythm, the D flat nocturne, which he played with great tenderness of feeling and phrasing, and the great A flat polonaise, which we all know he interprets so well.

The concert closed with Rubinstein's "Der Morgen," which was a trifle too much for the orchestra, which interfered with instead of supported the singers.

After the concert a great festival *Commers* was given in honor of the Arion, in which about 2,000 persons, mostly Berlin singers and their families, as well as the above named notabilities, participated. Privy Councillor Mahling, honorary member of the Cecilia Melodia, opened the proceedings with a toast to the Emperor. The Burgomaster of Berlin gave the Arion a most flattering welcome speech, to which Mr. Katzenmayer replied. President Cornelius followed with a welcome to all singers. Neumogen's (New York) "Greeting to Berlin" was sung. A Mr. Jansen toasted the ladies in verses, and our Mr. Weinacht made a very witty speech. Van der Stucken then got his share of the general good will, and in response got up upon a table and conducted "Das deutsche Lied," sung by everybody present, and—"the subsequent proceedings interested me no more." O. F.

Louis Lombard.

THROUGH the energy and diplomacy of Louis Lombard the Music Teachers' National Association will meet in his own city, Utica, N. Y., in 1894. His unceasing efforts and knowledge of the world have enabled him to secure not only the chairmanship of the executive committee, but also the friendship and confidence of all the members of the National Association.

The name of Louis Lombard is a guarantee that the next meeting will be the grandest in the history of this vast organization.

"The Journalist," of New York, says:

Mr. Louis Lombard, founder and director of the Utica (N. Y.) Conservatory of Music, was born in Lyons, France, in 1861. His father was French, his mother Italian, and he is an American citizen. In him are combined the tact of the Gaul, the art of the Latin, and the "go-aheadness" of the Yankee.

Mr. Lombard is the great-grandson of a Roman Catholic bishop who married during the French Revolution of 1793 rather than be guillotined. On his mother's side he is connected with an influential Italian family—the Pastores, of Venice—who settled in Piedmont in the twelfth century, when the House of Savoy came into possession of the Piedmontese territory.

In 1870 Mr. Lombard's parents removed to Marseilles, where he entered the classes of violin, solfeggio and harmony of the National Conservatory of Music. In 1876 he came to the United States on a concert tour, returning to Paris in 1878 to continue his studies. After coming back to this country in 1879 he traveled as violin soloist and conductor, and for a number of years located in Utica, N. Y., as director of the Philharmonic Society of that city. In 1886 H. C. Bunner, editor of "Puck," wrote the libretto of a comic opera, to which Louis Lombard composed the music. In 1887 he again went abroad, traveling through seventeen countries in Europe, Asia and Africa. His proficiency in the French, German, English, Italian and Spanish languages, together with his knowledge of the Arabic, rendered his experiences abroad interesting, as he related them through some of the leading magazines in this country.

Upon his return in 1888 he entered the Columbian Law School. In February, 1889, having proposed opening a conservatory of music in Utica, he secured a guarantee of \$10,000 of tuition from 100 prominent families. He at once gave up the study of law, and on September 2, 1889, opened the Utica Conservatory of Music with six professors and 186 students. Now this institution has fifteen professors, and over 400 students from different parts of the United States and Canada.

Louis Lombard, a leading educator, a violinist, conductor, composer, writer, critic, polyglot and a man of rare executive ability, at the age of thirty stands at the head of one of the largest schools of music in existence—an institution of his own creation in all its details. It is difficult to imagine how so much talent, knowledge and energy can be encompassed in so little a body—Louis Lombard weighs only 94 pounds and, though well proportioned, is only 5 feet 1 inch in height, the pink of neatness and elegance of manner, which combined with his activity, promptness in business transactions and business ability (rarely found in one so devoted to art), have all won him many friends and brought bountiful success to his undertakings, all of which is justly due him for the grit and energy given to the work in which he is engaged. We might add that in our opinion Mr. Lombard has not yet reached the fullness of his success, for no one in this "Land of the Free," with the exceptional qualities and perseverance Mr. Lombard displays, can fail in accomplishing great things.

Mr. Lombard is supplied with ample capital.

Courtney in Minneapolis.—Mr. Wm. Courtney is singing, lecturing and teaching in Minneapolis this summer. His time is quite occupied.

He Must Be a Musician.

New York, July 29, 1893.

Editors Musical Courier:

WHAT is your object in introducing politics in THE MUSICAL COURIER as you do in the editorial on page 5 of this week's paper? Mr. Whitelaw Reid as editor of the "Tribune" is in no wise interested in music and should have no place in a music journal that pretends to be serious and cultured in its tone, just for the purpose of introducing him in order to express some feeling against him. While some persons may claim with propriety that Mr. Reid is not a great man in the sense of Harrison's greatness, he is a man of attainments in society and a man of great business shrewdness, who acquired ownership of the "Tribune" by excelling the former part owners in tact and speculative skill. Should he be elected and by an accident become President we would have an ideal business administration.

But in musical matters Mr. Reid shows no interest whatever and he has no musical critic on the paper, the gentleman writing the criticisms being a member of the staff, with general newspaper work to do, as is incident upon any occasion. Whenever Mr. Reid finds that music is an important function of national life and should therefore have a separate department and a musical critic for that department, it will be time to mention him in your paper.

A REPUBLICAN.

Mr. Sternberg Has the Floor.

INDIANAPOLIS, Ind., July 24, 1893.

Editors Musical Courier:

IN your report of the Cleveland meeting I find the following passage ascribed to me:

"I do not believe that you would find an artist in the country magnanimous enough to fill the place of an associate artist who had previously been announced upon the program. I, for one, should respectfully decline."

As this may be misconstrued, I will thank you for adding in your next issue that a motion was before the house to the effect that the program committee should keep a number of artists "on hand" to fill the places of unexpectedly absent ones and to issue invitations with this understanding. This measure, intended as a preventive against the intrusion of "dilettantism" upon the programs, met with my fullest approval; only I apprehended (and do so still) that no artist would accept an "invitation" to act as a "stop gap," and I should be glad if my remarks were accepted in this spirit. Thanking you for giving space to these lines, I am

Always yours,

CONSTANTIN STERNBERG.

A Champion for the Piano.

H. H. H.

IS he needed? Is its virtue not so self evident that all defense against such an unjust attack as Dr. Tudor's article, "The Criminal Piano" (see "A Musical Malefactor," THE MUSICAL COURIER, July 6), is superfluous? At first, after reading it, I thought it below a musician's dignity to waste a word on what, for the most part, is stuff and nonsense. Well may THE MUSICAL COURIER call it "an amusing article;" but the article contains a few redeeming, sensible remarks and might for that reason prejudice some unwary readers; besides, my great love for the piano spurred me, and so on second thoughts I resolved to enter the ranks as its champion.

Tudor, for shame! You cannot mean what you say! It is a pity that merely for creating a sensation, in order to startle and to draw attention to themselves, some of the critics, editors and musical writers run into rant, and often into cant, saying the most eccentric, oddest, false, unjust and sometimes silly things. I remember well Goodrich's rant about our classical composers, a year or two ago, in the "Musical World," and my friend Dr. F. L. Ritter's disgust at the same, which seems to have been too much even for that estimable journal, published though it is for the moral-musical infants of the West and other children; for soon after he resigned the editorship of the "Musical World," or, to use one of the charmingly naive and significant Western expressions, he had to "quit;" nor has the vacant place been filled again, as far as I know, for the saints like Carl Merz and the godly Goodrichs are scarce, unless "lieber" Liebling will do.

But "revenons à nos moutons" ("Schafskopf?"). Tudor talks as if he was neither a pianist nor a vocalist in the true sense of the word; as if he had never heard any good pianos, nor any bad and mediocre voices, less than "ethereal" seraphickones.

Last night, when the delicious coolness promised a thorough rest, a Miss Adelina Cat-ti began her nocturnal song beneath my lattice height. Oh, how she betrayed the "secret of her heart" in single, swelling tones! It was "um aus der Haut zu fahren" (to jump out of one's skin). The "tension" into which the intense tension of her soul extended was such that it extended me out of bed, not to throw roses, but the bootjack.

In the early morning I tried to make up for lost sleep,

hoping to doze sweetly, when, hark! one after another, there sounded the steam whistles of the machine works and factories in the neighboring city. Inanimate though they are, they, too, had it, the soulful swelling sound, and I rolled over and over on my couch like "a sausage in a frying pan" (classical quotation from Homer; not, however, a German or Bologna, but a Greek sausage, the sufferer Odysseus), and I groaned and I moaned: "Alas, that I cannot produce that on my upright!"

Let us be serious!

Observe the genuine, in some instances irrepressible (audible in the concert room), admiration for the best American pianos by foreign artists who visit us. There is not a vocal effect which cannot in an ideal and artistic manner be produced by a clever pianist on our best pianos, except the one of which Dr. Tudor makes the most—the swelling of a single tone. It is thinkable and quite feasible that a contrivance for swelling the single tones on the piano within the ordinary range of the human voice (say from bass F below the first line of the staff to treble C above the staff) could be invented. But it is not desirable. Any two realistic imitations of that kind cease to be artistic and to serve the purposes of high art; there is that difference between wax work and sculpture.

I remember now an old "klavier" as high as a cabinet organ with pedal contrivances and appendix of cymbals, bells and drum, standing in an inn on the banks of the Rhine, whither people went for picnics, when I was a very young boy—I am an old boy now, forty-six—about 1852.

The æsthetic value of both vocal and orchestral effects on the piano consists more in their combination and in their suggestive, imaginative, ideal equality—to which is added a peculiar beauty all its own—than in their reality.

Then there are two other vocal effects, in which the piano is perhaps somewhat deficient, though Dr. Tudor does not mention them, as probably with him less "soulful;" they are the portamento and tremolo. I do not allude to the touch improperly called portamento, which would better be termed non-legato and demi-legato, but I mean the carrying of the voice from one end of an interval to the other over the intermediate notes; it can be done on the piano only to a very limited extent; but there is the glissando, which is utterly impossible for the voice. (With proper technique we produce glissando easily, simple, in thirds, sixths and octaves).

Moreover, it is claimed by some pianists (Teresa Carreño tries it) that a single tone can be increased on the piano by raising the wrist on it with a lever to the motion from the elbow, pressing it out, so to say, and superadding the tri-chord pedal after it has been struck; a single tone certainly decreases by the law of vibration, and by the very gradual lifting up of the foot from the pedal or superadding the una-chord pedal. A sort of "shimmering," tremolo-like vibration of tone has been heard from the magic fingers of some pianists. Be this as it may, the swelling of a single tone, the portamento, the tremolo, all three ought to be of very rare occurrence in good singing, and all three are not in themselves and necessarily reflex of soul emotion, but rather, especially the swelling, imitations of sounds in nature, such as the wind, the water, &c.

Apart from these effects the piano is equal in others and has advantages in some over the voice. It has all four voices with their pitch, timbre and exceeding the compass of each bass, tenor, alto and soprano; and that not only solo each, but it can combine them in duets, trios, quartets, and can even suggest a whole chorus like in some of Liszt's and Chopin's pieces. (Pardon me, Dr. Puder, for using the odious word "piece," I meant "tone poems.") The piano can shade infinitely better than the most cultured, trained voice, exhausting its resources; it can sustain a pianissimo longer and finer, a fortissimo more powerfully; make an "attack" more bravely and vigorously. The piano touch has the additional aid of three pedals, breathes in themselves. In legato the voice can be equaled (though it is sadly missing among our American pianists; shall I ever hear such perfect legato playing as my teacher's, Ferd. Hiller?); in staccato the piano surpasses; the slurring vocal effect, as if of breath misgiving, failing, fainting, no trained voice can produce more refined and purer than the piano touch by gliding with the finger over the length of the key, and while gliding still holding it and, gradually and simultaneously with the pedal, withdrawing the finger; with most voices it is a gasp.

(To be continued.)

(Incorporated May 1, 1891.)

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HOME NEWS.

Fannie Hirsch.—Miss Fannie Hirsch has been singing very successfully at Richfield Springs and Saratoga. She returns to New York August 12.

Damrosch Items.—An army of workmen is employed at Carnegie Music Hall making extensive alterations and additions to that temple of music.

Mrs. William C. Whitney is arranging for a series of musicales, to take place at her Newport cottage during August. The Brodsky String Quartet has been invited to furnish the program for the first musicale.

Washington will have an elegant music hall, now nearly erected, and to be dedicated in the early part of November by Walter Damrosch and the Symphony Orchestra of New York. The concert on this occasion will be the first of a series of six choral and symphony concerts, given at intervals of a month each and with the co-operation of the Choral Society of that city. The first, third and fifth will be symphony concerts, and the "Messiah," "Elijah" and the "Damnation of Faust" will be given in the order named.

William W. Covell.—William W. Covell, a bass singer of New Jersey and president of the noted Owl Club, of Elizabeth, died on Friday night at his home in Trinity place. Mr. Covell was thirty-two years old, and for some years was bass soloist in St. John's Episcopal Church, Elizabeth. For the last nine years he had been soloist of the Dutch Reformed Church, Jersey City. He belonged to the Madrigal and Orpheus singing societies, the Glee and Madrigal Society, of Elizabeth, and was a member of the well-known Apollo Quartet, of Newark.

The Eastern Normal Music School.—The Eastern Normal Music School, which has been in session at Rockland College in Nyack for three weeks, closed on Thursday night last. The graduates were: Mrs. Helen Bacon, A. Lillian Byington, Mrs. A. J. Probat, Mrs. L. D. Cushman, E. D. Chamberlin, Emma R. Chapin, E. C. Dearing, M. S. Doty, S. C. Edgar, M. W. Flanagan, E. A. Gowan, E. A. Grimm, A. H. Jackson, L. C. Macnee, L. M. Maynard, Lizzie S. Pratt, E. E. Randall, Elizabeth Stiles, W. J. Titcomb, Harriette Tucker, Vinia A. Weeks and W. N. Waters. F. D. Beatty, the secretary, said that sixteen States were represented by the members of the school: New York, 46; Massachusetts, 24; New Jersey, 7; Pennsylvania, 6; Rhode Island, 5; Connecticut, 3; Vermont, 3; New Hampshire, 3; Illinois, 3; Michigan, Maine, Kansas, Wisconsin, Indiana and Washington one each, making a total of 108.

A Music Critic Dead.—Willard Oscar Carpenter, the veteran newspaper man and musical critic, died last night in Troy of a complication of diseases, originating from the grip a year ago. He was about sixty years old, and had been employed as a writer on the Troy "Budget" and Troy "Times" for the past thirty years.

Musicians Object.—State Senator Owen Miller, in his capacity as an executive officer of the Fourth District National League of Musicians, last week sent the following emphatic protest to Secretary of War Elkins against the employment of soldier musicians who come into competition with civilians who follow the same avocation. The gist of Mr. Miller's protest is to the effect that the musician is a laborer in the strictest sense of the word, as well as a professional man. The letter was as follows:

ST. LOUIS, Mo., July 25.—Hon. Steven B. Elkins, Secretary of War, Washington, D. C.: DEAR SIR—As the executive officer of the Fourth District National League of Musicians I hereby enter my protest against the employment of musicians in the service of the United States Government for the Knights Templar Conclave to be held in Denver, Col., in August, 1892.

I do this upon the same ground that I would object to the Government detailing its soldiers to take the place of the locked out workmen at Homestead, Pa. We are laborers in the field of music, and the only reason soldiers are permitted to take our places is because our terms are not satisfactory to the employers in our line of labor. It is not a part of the function of the Government to interfere in disputes between citizens, except when necessary to protect life or property, and neither is in danger in this instance. As an American citizen, speaking for American citizens, I demand that this parody of the Government allowing its non-taxpaying, non-citizen soldiers to compete with its taxpaying citizens be done away with. There is no excuse for it, as there are 60,000 professional musicians in this country who are ready to furnish all the musical labor necessary, and there can be no necessity for calling upon the few hundred musicians voluntarily leaving civil life to become soldiers to have the advantage of being fully provided for by the Government, and then be allowed to compete with the citizen, who has no bonus of \$13 per month and everything found.

With the belief that you and the party you represent are honest in the assertion that you wish to protect labor against unfair competition, I have the honor to remain, very respectfully, OWEN MILLER, Executive Fourth District National League of Musicians.

New York Vocal Institute.—Mr. Tubbs closed his summer session of the institute last Saturday. It was held this year at Stamford, Conn., and has been thoroughly successful and very interesting. The other branches of the institute, which are under the charge of assistant teachers at Allentown, Pa., and Middletown, N. Y., are still in progress and each has a large number of students. The peculiar way of conducting business at the institute appears to please people, and expressions of praise for the institute work come from all.

Mr. and Mrs. Tubbs are now in the Catskills, and after

two weeks there go to the White Mountains to remain till the opening of the autumn term of the institute on September 19.

Discharging Receiver.—An order was entered last Thursday morning discharging the Continental Trust Company as receiver of the American Opera Company. The assets, consisting of unpaid stock subscriptions collected, were distributed among judgment creditors of the defunct enterprise.

Bohlmann's Success.—Chicago, July 13.—"The concert in the armory last evening introduced to the Chicago people Theodore Bohlmann, a pianist who for the last eighteen months has been a teacher in the Conservatory of Music in Cincinnati, but who came before his audience last night virtually unknown to every person present. Although heard under conditions most unfavorable for piano music, in a hall whose size and form render ineffective all save the broadest shading in the playing, and cause to be entirely lost all of those delicate touches and nuances which prove the artist, Mr. Bohlmann, nevertheless, satisfied his hearers and surprised them by his finished technique and by what seemed to be, so far as such qualities may be judged under the conditions existent, his broad musicianship and high artistic nature. His playing of the Rubinstein D minor concerto compelled instant recognition for its virility and power, and awakened a desire to hear the artist in a suitable hall and under conditions that enable a better estimate of his abilities."—Chicago "Tribune."

Charles Leger Returns.—Charles Leger, whose interesting letters to THE MUSICAL COURIER from Vienna may be remembered, has just returned to the city. While in Vienna Mr. Leger studied violin and composition with Klein at the conservatory, and will both teach and play during the coming season. His address is 155 East 106th street.

Epsteins in the Catskills.—The Messrs. Epstein brothers, of the Beethoven Conservatory of Music, St. Louis, are spending this week in the Catskills, at the Hotel Kaaterskill.

FOREIGN NOTES.

A Violin Virtuoso of Tender Years.—Bronislaw Huberman, an eight year old violinist, about whom Joachim declared that he had never met such precocity, played in Carlsbad recently with tremendous success. This was the trying program: Spohr's second concerto, D minor; Mendelssohn's capriccio, op. 5; Vieuxtemps' balade and polonaise; Paganini's "Witches' Dances" and numerous encores.

"Haste to the Wedding."—London, July 27.—Gilbert and Grossmith's new musical comedy, "Haste to the Wedding," met with a diversified reception on its initial performance at the Criterion Theatre to-night.

The critics declare that the piece is not destined for a long run.

The play contains several catchy airs, but the music is not of the best. The book is far below Gilbert's usual productions.

Mascagni in Moscow.—Mascagni's "Cavalleria Rusticana" is still reaping the advantage of being the last thing talked about in the musical world. After being heard in Italian, German, French and English it was performed in Russian at Moscow recently, under the direction of Peter Schostakowski, the principal of the Moscow Philharmonic School.

A Warning to American Students Abroad.—London, July 29.—John James Gardiner, indicted for having conspired with Louis Leon Goldstein, alias Roberts, to defraud and assault a number of girls, was sentenced to-day to six months' imprisonment. Gardiner and Goldstein, as exposed by "Truth," advertised under a fictitious name for pupils for the stage. On receiving applications the men would require tuition fees in advance, give would-be actresses a few lessons in singing and then try to assault them.

Festivities at Pesaro.—The Rossini festivities in progress at Pesaro this month consist, among other things, of the dedication of the Musical Lyceum and the opening of the Rossini Museum. Pedrotti conducts the concerts.

Angermann Gone.—Many visitors to Bayreuth this summer will miss with great regret the famous old resort in that town known as "Angermann's." Last winter the building was condemned by the Government for post office uses, and it has now been pulled down. Angermann's was a little restaurant and "Bierwirtschaft" in a side street, near the principal square of the town. Wagner himself passed many hours there, and ever since the festivals were instituted, in 1876, it has been a favorite meeting place of the singers and musicians after the performances, all, from the conductors and leading artists down to the humblest orchestral player and chorus singer, coming together on equal terms of good fellowship and German "Gemuethlichkeit." It was sometimes difficult to get a good supper

at Angermann's while the festival crowds thronged it to the doors, but Munich beer always flowed in abundance. Within its grimy rooms probably clustered more memories of great musicians than in any similar locality in Europe.—"Tribune."

A 'Cellist Actor.—On Thursday last Auguste Van Biene, who has hitherto been favorably known as a musician and a manager of traveling companies, made his debut in London at the Prince of Wales Theatre in Herbert Keen and James Leader's new domestic drama, "The Broken Melody." The plot of the play is involved and the construction is weak. During each act Mr. Van Biene, as the hero, who is a musician, performs a solo upon the violoncello. Mr. Van Biene is an admirable performer upon this instrument, and his music is regarded as the only redeeming feature of the entertainment.

This Is Rich.—News comes from Rouen of the conclusion of an artistic suit in that city, which certainly has the merit of embracing no such uncertainty as is a part of the Lawes-Belt affair. In the Rouen case a musician by the name of Loye, who conducted the orchestra in the Folies Bergere in that city, brought suit against the lessee and manager of the place for injuries he had sustained in a remarkable manner. These injuries were the result of trying to look up at a daring damsel in tights who was going through some of the regular stock motions high up in the air, and at the same time in his trying to conduct the musical end of the entertainment. Which it was that had such a depressing effect on the young lady it is quite impossible to say; the only fact that can be recited with any certainty is that the aerial lady lost her hold, and although Loye saw her coming down he was unable to dodge her, and she landed with both feet on the top of his head. Instead of being thankful that his neck was not broken the man took to doctoring and other repairs, which he has faithfully followed up for the last three months, and now being released from the hospital, he begins a suit against his former manager, but is promptly thrown out of court by the decision of the judge that the defendant in the action was in no way to blame, either for the fall of the gymnast or the presence of the bald head right where it would receive the full effect of the star's descent.—Pittsburgh "Express."

A Nightmare Story.—Neshayeff Maltzeff, a wealthy Russian, has purchased a piano from a Parisian firm for \$40,000. The instrument is twice the usual size, stands on six legs and is three times as sonorous as an ordinary piano. Evidently the authorities of Ems have heard of this noisy instrument, for they have just issued an edict prohibiting anyone from playing a piano in a room the windows of which are open.

Nikita's Tournee.—The tournee of Nikita in the German watering resorts has been eminently successful, as appears in reports from Aachen, Ems, Kreuznach, Nauheim and Homburg. Until Christmas she will remain in Germany and after the holidays she will sing in England.

A Liszt MS.—An interesting work by Liszt, as yet unpublished, was given at a chamber music concert recently at Nuremberg. It is an elegy, "Tristia," for piano, violin and 'cello, and is said to have powerfully impressed the audience.

Rudolf King.—Mr. Rudolf King, the well-known pianist, who has been studying for the past two years in Vienna with Prof. J. Julius Epstein, is now spending his vacation in Berlin and returns to Vienna about the middle of September, in order to resume his studies in that city. Mr. King intends returning to America in about a year and will then take up his residence permanently in one of the large cities of the States.

Marie Roze.—That popular prima donna, Marie Roze, who has for nearly twenty years been a favorite both in this country and the United States, proposes to retire from the English operatic stage, and will winter in Paris, where she has taken a large flat for the purpose of holding classes for English, French and American students in operatic singing and acting. Marie Roze is rightly of the opinion that operatic deportment and acting is neglected in the rush to crowd as much knowledge of vocalism as is possible into the short time which artists now give themselves for preliminary study. Consequently, debutantes come before the public half trained, and almost invariably as inexperienced and incompetent actresses. Marie Roze has determined that the study of operatic acting shall go hand in hand with the study of singing, and she will thus inaugurate a very necessary reform.—London "Figaro."

THE FAMOUS New York Conservatory of Music,

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The Popularity of the Flute.

(Concluded.)

BOEHM realized that the shape of the bore was the principal cause of the trouble and pursued his investigations with unremitting ardor. The result was a few years after the production of the Boehm flute of the present day with its cylindrical bore, cup keys and ingenious mechanism, constructed according to the principles of acoustics with a scale perfect in intonation, a compass of over three octaves and a quality of tone rich, powerful and musical, and acknowledged by the most competent judges, including the eminent Berlioz, to be the nearest approach to the soprano voice. Its tones are capable of the most exquisite degrees of modulation from softest to loudest, and have that characteristic quality that is unlike any other instrument in the orchestra, a fact that is realized and taken advantage of by the greatest composers of the present day.

Great masters like Beethoven, Bach, Händel, Mozart, Gluck, Weber, Meyerbeer, Rossini and others who flourished before the days of the Boehm flute, found, as Berlioz writes, "an expression peculiar to it and an aptitude for rendering certain sentiments, in which no other instrument can compete with it."

Could they have heard the tones of the Boehm flute they would have undoubtedly accorded it greater prominence than that already given. The London critic commits a grievous error when he makes the statement that "composers, finding reed effects readier to their hands, became chary of according prominence to an instrument whose unsupported voice savored somewhat of antiquity and whose timbre lacked the color and character of the other members of the woodwind family."

We all know that Weber was a great admirer of the clarinet, yet not to such an extent as to be "chary of according prominence" to the flute, as the following statement by Berlioz proves:

"The low sounds of the flute are seldom or else ill employed by the majority of composers. Weber, in numerous passages of the 'Freischütz,' has nevertheless shown what may be done with it in harmonies imbued with seriousness and thought."

"These bass notes, as I have already said, mingle admirably with the low sounds of the corni inglese and clarinets; they give the softened shade of a dark coloring."

Another instance of this occurs in Weber's "Freischütz." There is something ineffably dreamy in these low, holding notes of the two flutes during the melancholy prayer of Agatha, as she contemplates the summits of the trees, silenced by the rays of the night planet.

Numerous instances could be pointed out where great composers evidently did not think that "the unsupported voice of the flute savored too much of antiquity" to prevent them from giving as much prominence to the flute as any other instrument in the orchestra.

These compositions are among the standard works of the best orchestras of the day and are found on every concert program. These orchestral flute parts are many of them difficult and show the instrument capable of greater agility than any other instrument in the orchestra.

A proof of the prominent part given to the flute in the orchestra can be found in the series of books entitled "Orchestra Studies for the Flute," compiled by Wilhelm Barge, the first flutist of the Gewandhaus Orchestra of Leipzig. These books contain solo flute parts from over 400 of the principal symphonies, operas and orchestral works of all of the greatest composers.

Notable instances of these can be found in the celebrated "Pastorale" in the overture to Rossini's "Tell," the two flutes obligati in Meyerbeer's opera "Star of the North," C. Müller-Berghaus' arrangement of Liszt's Second Polonaise, Rossini's overture to "Semiramis," Händel's "L'Allegro il Penseroso," Bach's Passion Music, Tchaikowsky's suite, op. 43, Thomas' overture to "Mignon" and many others that lack of space forbids naming.

In the orchestral scores of grand operas the flute is as indispensable to the composer as the contra bass. Its voice can be heard always filling an important part, distinguished from the other instruments by its liquid characteristic quality of tone, and giving to the general ensemble an effect that could not be duplicated by any other instrument. There is no reason why the family of flutes cannot be extended almost as much as the family of clarinets.

The customary first and second flutes and piccolo could be augmented by an alto and bass flutes, and thus enable composers to introduce a most beautiful combination in tone coloring.

At a concert in London a few years ago a quartet, composed by Kuhlau for soprano, alto, tenor and bass flutes, was performed by four celebrated flutists, and was declared by eminent critics the *pièce de résistance* of the evening. As an instrument for solo and ensemble work in the "Kammermusik" the value of the flute has long been recognized.

Beethoven, Händel, Bach, Mozart, Weber, Spohr, Kuhlau and other masters of the past and Heinrich Hofmann, Jadassohn, Gouvy, Krug, Godard, Saint-Saëns of the present have written concertos, sonatas, trios, quartets, quintets, sextets, &c., for the flute, in combination with string or

wind instruments, that rank among their greatest inspirations.

An instrument that is so frequently in demand at high-class concerts can hardly be said to be "declining in popularity." Wehner, Oesterle, Weiner, Rucquoy and other artists of New York, Molé and Heindl, of Boston and other fine flutists in different parts of the country are constantly interpreting the finest compositions for their instrument and are received with as much enthusiasm as artists upon other instruments.

Even the smaller towns, where the opportunities for musical culture are not so great, are favored every season with flute solos by artists who visit them with the different concert companies engaged by the various lecture course bureaus, thus showing a demand for performers upon the instrument.

As an amateur's instrument none can be more satisfactory, for a moderate degree of excellence can be acquired by persons of ordinary talent after a few months' study, and the sweet tones of the Boehm in the parlor with voice or piano accompaniment are well worth listening to, even though ordinary ability is shown by the performer.

Many women have taken up the study of the flute, and the fact that the importers and manufacturers of the instrument are kept constantly busy supplying orders is sufficient proof of the popularity of an instrument whose existence has filled an important place in history, romance and poetry since the days of the ancient Egyptians.

Very respectfully yours,

CHARLES T. HOWE.

COLUMBUS, Ohio, July 1, 1899.

Organ Loft Whisperings.

"The effect of music belongs—how much to the place."

R. W. EMERSON.

ANOTHER choir loft besides Trinity which is a source of discomfort to the singers is that of the Presbyterian Church on University place. A fine church, too (if a little sombre); it ought to seek to please those who help make it attractive. Seen from the front on one of these simmering Sunday mornings the loft suggests the door of a small furnace, with its glare of gas, its box-like shape and the appearance of "skewered fowl" which the four members of the choir present through having their elbows pressed so closely together. Upon the occasion of the presence of a distinguished guest singer recently the head of the poor tenor was squeezed against the woodwork in the effort to make five fit where four could not. In addition to the lack of room a miserable acoustic arch throws the voices of the singers to their feet, while enunciation is so clothed that it might as well be Hebrew.

The desire of the choir is that they should be transferred to the gallery opposite, which is large, has splendid sound effect and is behind the eyes of the congregation. Even the visiting committee acknowledge the improvement in sound to be thus brought about, but with a "We will see!" they depart and that is the last of it. Three thousand nine hundred dollars has just been subscribed for the refurnishing of the church this autumn; it will be a shame if part of it does not go to a concession to the musical department. Discontented people can do neither themselves nor their cause justice. It is policy for a church to please its choir.

The pastor here is Dr. Alexander; the organist, Mr. W. A. Smith, who is in his twenty-sixth year of service. At a recent celebration given in his honor Mr. Messiter, Mr. Warren, Mrs. Raymond (Annie Louise Cary) and the late Mr. Morgan assisted, and 500 new dollars in a silver cigar case were presented to the musician. He is a pupil of Dr. King and was his assistant organist at the age of eleven, when he played offertories noticeably well.

The soprano is Mrs. Brower, née Nellie Ives, daughter of the organist and composer, herself a popular vocalist till happy married life and a charming new home rivaled the artistic ambition. She sang in Dr. Taylor's church nine years. She has a sweet disposition and a voice of good compass and quality. The contralto, Miss E. Boier, of San Francisco, is capable of good things musically, with inducement for a higher plane of work. She is well educated and a talented pianist in addition to having a valuable voice. Mr. Ed. Chapin is basso, and the tenor is Mr. Thos. Marson, of the Mendelssohn Club Quartet, with W. A. Prime, M. A. Irving and Percy H. Hall. He has been connected with the Mendelssohn seven years, and is in demand as a professional tenor concert singer. His voice is one of rare sweetness and sympathy, indicating in a small degree the refinement and tenderness of disposition for which he is noted in business and society circles.

The vacation occurs in August. Rehearsals on Saturday. "How long wilt Thou forget me, O God," with alto solo, alto and tenor duet; Buck's "The Lord Is My Light," with alto and basso duet, have probably never been sung with nicer effect than by this choir. Mrs. Raymond ("the sweetest woman in the world," according to the singers) enjoys forming a trio with the ladies here sometimes. The congregation certainly enjoy it—so do the choir—as well as they can anything in their "box stall."

A wall like an underdone waffle, a long, narrow window,

inside it, a boy in his shirt sleeves with a palm leaf fan. The wall is the east one of the Judson Memorial Church on Washington square, the boy is the blower of the fine organ, a gift of the Havemeyers, put in last May, built under the special direction of Mr. Le Roy A. Wood, the musical director of the place.

Everything is square here, the square itself, the building, the church room a well of white pillars growing out of cool green carpet, the organ loft extending across the entire width of the church, and the organ whose keyboard faces the pulpit, the case running back the width of the loft. Everything, too, is memorial; the church itself, the organ, the exquisite head of "Adoration," by La Vache, on the memorial window, the gift of the choir to the church—it is like sailing down memory's river to visit the place.

Here is a loft that is a loft! It is really an upper gallery and seats 150 persons. The organ is pure white, with gilt pipes. Mr. L. A. Wood, a faithful and conscientious teacher, has gained a metropolitan reputation by his work in this church for the past three years. Miss Pool is his organist, and the choir numbers some eighty persons.

This choir is, in fact, a nursery or training school in sacred singing, graduating many fine singers to other churches. Mr. Wood's rare educational faculty, the fact that the singers are not paid or held for their services and the great popularity of the Judson memorial music are causes for this.

Eight instruments with piano are frequent accompaniments. Although there is a quartet, the intention of the music is to lead the congregation. Mrs. Wood is leading soprano. She and her husband sing charming duos. Dr. Judson, who is son of the famous Baptist missionary of that name, was a professor of languages before studying for the ministry. Essentially an intellectual man, he is deeply interested in the music of his church—indeed in all music—and contemplates taking vocal lessons this coming season.

Mendelssohn's Forty-third Psalm, Schubert's "The Lord Is My Shepherd," the Gounod "Ave Maria" and Tourge's "Lead, Kindly Light" have been sung here during the past month. Mr. Wood is the sort of man who feels responsible for the musical education of his choir and depends upon musical literature for it. The selection of music he feels more taxing than its teaching, so many good compositions being not at all suitable and many popular ones being unvaluable. In this loft I heard the first whisper ever uttered against Dudley Buck's music; not against the music, but the price; 75 cents for pamphlets usually purchased for 10 and 15 cents is felt in a choir of eighty voices.

Mr. Wood accomplishes an enormous amount of work musically in connection with his choir. Glee and part songs are practiced at rehearsal for the limbering up of the voices and exercise in sight reading, "the greatest lack in the modern musical material," he says. He conducts, besides, a regular class in sight reading; also a class of sixteen young people, whom he is drilling as soloists—a special department in choir singing, he avers, and that there is altogether too much of it. The atmosphere of worship is being constantly broken in upon by a spirit of "Now, my turn!" "Now hear me!" from individuals and of music having no connection with the surrounding text.

He has also a class of children whom he is training in sacred work. They have one corner of the organ loft, repeat responses independently, and sing one hymn themselves. As Dr. Judson remarks: "The young birds learning from the old ones how to sing." He makes a feature out of chanting—something unusual out of a Ritualistic church. He aims at unmechanical and intelligent reading of the usually "mumbled" words. As to expression, he teaches that the signs are used, not for arbitrary command, but as an indication to the waking up to the sentiment of the composition (a first-class idea). This fall the choir takes up oratorio work. "He watching over Israel" and selections from the "Redemption" are to be the first attempts. Mrs. Raymond is much interested in the choir of the Judson Memorial. "Mr. Wood attempts nothing but what he can do well," she said of him a few days since.

Such a musician is indeed rare in an organ loft. It would seem as if a congregation, recognizing the immense educational benefit of such a man upon a community, would give him carte blanche to do whatever he might desire. The church is liberal and willing, but the average people have no idea whatever of the enormous benefit a man like this can be in his day. There is no realizing sense of the tremendous amount of difficulty that underlies a small piece of musical perfection. People imagine "Well, that is as it should be; anybody could do that." Would that the nation were more musical technically.

FANNIE EDGAR THOMAS.

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NOTICE.—The New York College of Music will remain open during the entire summer.

The Old Italian School.

Mancini and Tosi.

By JOHN HOWARD.

TOSI and Mancini stand loftily pre-eminent among the old Italian writers on voice. Indeed every other writer of any note has disappeared. Anyone who can quote from any contemporary of theirs has succeeded better than the present writer, who has made exhaustive search. Vallera Bertolotti and a few others did say a few marginal words about the mode of singing the long winded notes of the ancients, but the only bit of really practical advice I have been able to discover is the rule of Vallera to "breathe at the bars."

Tosi and Mancini are often referred to, but rarely quoted from. "This is a belief of the old Italian *maestri*," writes the modern author, "such as Tosi and Mancini, who flourished in the heyday of song before the light of ample knowledge had been dimmed to misty tradition."

But why should there be this mist and obscurity if Tosi and Mancini wrote upon the spot and at the time, apparently endeavoring to display all their vocal lore with no intentional reserve? At any rate let their printed words be closely scanned to discover, if not the secrets, at least their intention of secrecy.

By the sale of Teschner's remarkable collection of vocal matter in Dresden I became the ecstatic possessor of a great amount of rare material, principally notes. I was indeed overwhelmed with joy on receiving both Tosi and Mancini in the original, as well as an English translation of the former and a French one of the latter. Still I thought it my duty to translate them both, as I had somewhere read the accusation of an enthusiast that the English translation gave the wrong impression. This I can reliably deny. Galliard has faithfully anglicized the Italian's redundancy.

It was a thankless task. Fully one-half of both works consists of glowing eulogies on certain singers. For instance, "Ferri, born in Perugia, sang in the most wonderful manner; was a pupil of the famous school of—, &c." So far as I could see they all sang equally well, that is, like angels or demigods. Now the insinuating question is, did they sing in such superhuman fashion? Even these panegyrics were outdone by that wonderful Frenchman, Mercame, who visited Italy four times during the eighteenth century. He declared that the Italian singers could not be compared with the French, whose song he likened to the purring of the brooks and the sighing of the winds. He does not content himself with general praise, but sets up an exact criterion, the nightingale, which he declares was distinctly inferior to the Gallic warblers. By the way, Tosi seriously declares that this same bird, the nightingale, is the one we have learned the trill from, and he adds, with very modern wit, that the ancients (who flourished about fifty or 100 years before his writing) patterned after the feathered songsters of the barnyard. He complains just as loudly against "the moderns," just exactly as Plato did 3,000 years before him.

Did they sing so magically well after all? Dr. Burney says that the feats of Faranelli would be but child's play to the singers of his own day. At any rate let Faranelli have the credit of acknowledging that Hogarth sang much better than he did himself. But was there in those days a more perfect voice than that of Patti, or Pescka-Leutner or Lehmann? Who, except the Athenian Davenport, would think of criticising Patti except in gentle reference to her signs of decadence. Fourné in 1866 writes of Miss Patti's wonderful evenness of registers, and who could complain of her tone? Yet nearly all the historic names were severely criticised. Catalini stands supreme. Still, I think it was Scudo who said that she had no middle notes, only low and high ones, and could never correct an ungraceful movement of the lower jaw in bravura passages. She certainly was tough, for when she was six years old she scandalized the nuns by the crowds she drew at mass; and she sang for the last time in Dublin at the age of seventy-three!

Pasta (Judith Negri, an Israelite) never fully conquered her voice, which at first was dull and unequal, but her noble gestures excited the admiration of Talma. The critics are proud of suspecting that Patti has lost a note or two above. Pisaroni, a celebrity, was an acute soprano till twenty years of age, then lost several high notes after a serious illness, while the "chordes basses" acquired an unexpected sonority. Alboni's voice "undoubtedly had its imperfections. The sol, la, si, do were decidedly inferior," so writes a contemporary critic.

The point is that, despite the much vaunted Italian method, these famous voices were acknowledged to be imperfect.

From the start we see that execution bore a prominent part in the old Italian school; trills and roulades, arpeggiated diatonic and chromatic runs were essential ingredients in the vocal mixture. How sudden and complete has been the revolution in the public taste!

What reader can recall a successful trill issuing from the hero's throat or the villain's fauces?

But in those days all singers flourished in frequent grace

and cadenza. Now unmeaning velocity offends; a trill from a male throat sounds almost absurd to the unsophisticated listener. I recall a private singing of a promising young tenor before an audience of country girls, new to the tricks of the lyric trade. The lack of triple rhythm puzzled them at first, but light came when the tenor started his highly prized trill, and a burst of unconstrained laughter showed how readily they had discovered that it was a comic song after all!

If any peruser of these lines has thrown a stone at a crowing rooster just as he begins his salute to the rising sun he can imagine how that unfortunate trill gurgled and died in the throat of the triller! But all this is far beneath the dignity of the subject.

Both Tosi and Mancini lay strong stress upon the *portamento*. Tosi calls it the greatest grace of song, and so it is. We read of Pisaroni that the loss of a few highest notes was atoned for by a grand style and a *portamento* which recalled the large manner of Pacchiorotti and Guardagni. In such descriptions of the style of singers these writers certainly excelled; but I can find nothing that could be traditionally sent down even regarding the *portamento*. We are not told what constitutes a fine one or where it should be employed, but only that certain singers used it well. How can that assist us?

The most rigid scrutiny has failed to detect any valuable rules or even hints as to the great first object of all voice culture—the formation of tone. It is true that the whole setting of the throat is spoken of by Mancini, and it may be inferred that it is something peculiar, some especial mode of combining the vocal organs; but there is not the slightest hint to guess from. Mancini does advise opening the mouth more widely during the *crescendo* and closing it during the *diminuendo* of a swelled note, and that is certainly a bad rule. Here is a description of his mode of giving a lesson: "I tell my pupil to open the mouth. If he does not do it I place him before me and tell him to open the mouth (*aprire la bocca*). Now, if there is another practical word regarding the posing of the voice—always excepting the misunderstood advice to allow the teeth to be perpendicular to each other as in smiling (this does not refer to the lips)—then would the writer be truly thankful to learn that his very still hunt after an Italian tradition could be somewhat enlivened by an active fact of appreciable importance.

My impression is that the Italians of Tosi's or Mancini's day—and nothing later than Mancini is old Italian, for it could have no need of being traditional—did sing with a general taste and virtuosity which has not been equaled as far as tone quality and flexibility are involved. That they had the broad, elevated style of our later and still extant singers is impossible, for their music could not have inspired it. What I do complain of is that at this present time a certain large and sincerely honest class is being sacrificed to this too utterly foolish notion that there is or can be at this present time any practical representation of an old Italian method, supposing (which I doubt) there ever was a distinctive school at any time.

The time, I think, has come when I should speak positively. How many young people brought up in the luxury of release from wearing hours of actual toil have still at command the somewhat superior, though lazily acquired, education and taste (for any art) which their long leisure has engrafted? Industry, that main ingredient of genius, according to a few towering names, is now, by some regular accident, forced upon them. The young man, more often woman, has a thin smearing of piano playing and an instinctive recognition of musical forms. The youthful growth and youthful years required to enter with any hope into the contest for really exceptional piano playing have already passed. It is much in their favor that the majority of teachers believe that vocal training should not be commenced before sixteen or seventeen, though the writer, with Morell Mackenzie and many others, thinks differently. I have in mind several who have spent ten years and exhausted not only their own patrimony, but every dollar that their generous relatives could furnish, and yet have failed utterly.

And why have they failed so completely? Because, for one thing, there is generally supposed to be a wonder working old Italian method, with its traditionary secrets handed down to the present generation. The high prices demanded would surely imply most valuable and exclusive knowledge; nothing less would excuse the terms demanded.

What are the refractory facts? As there are no morsels of advice in these authors, the only ones who can be called "old," there can be no old Italian school. Pisaroni recalled the grand style of Pacchiorotti, the last of the castri. Had there been any secret principles would not Bennati, his pupil, have at least hinted at them in his writings? Men are living to-day who might have known Bennati.

No, the present diverse modes of teaching are strictly modern. In no Italian work is there the faintest suggestion of the modern devices now employed, of the "pure" practice of nasal tones, of staccato high notes, of "forward" tones, of tones made to resound at the bridge of the nose. It is all comparatively recent. Neither in Tosi nor in Man-

cini is there to my remembrance one word about registers. How can traditions flow from such a source? If there do exist valuable traditions, how comes it that no two teachers of the old Italian school employ the same means? Close questioning of pupils of nearly every teacher of prominence in the world has failed to discover any agreement, but it has unearthed some extraordinary notions.

Teachers of the present day should realize that they have a new field to explore. All the muscles connecting the Adam's apple, or larynx, with other parts are voluntary. Every child naturally has some control over many of them. Who cannot gulp the throat up or yawn it down or move the tongue, the jaw and even the cheeks and palate in various ways? The muscles concerned in these natural acts are vocal muscles. For the full, luscious tone of artistic singing nearly all of them must act with power, and right here is found one of the greatest mistakes of modern teaching, that of advised relaxation. Some of these muscles, especially those of the tongue and palate, form the surface which is to be thrown into synchronous vibration by the chordal vibrations, and, of course, this surface must be tense; other muscles, though not affording surface, must indirectly aid those that do.

No teacher could experiment long without learning the second great error that the throat must be open, or, rather, that the pupil must try to hold it open. Nearly all the vocal muscles are constrictive; their curves bend outward and must straighten inward upon contraction. The well opened mouth will always afford a sufficient channel for tone.

By this is not meant that any combination of efforts will improve. Disproportionate downward or upward efforts will lower or raise the larynx, and thus remove it from the only position in which it can rest against the cervical part of the spine, and from this contact the tone gains its resonance, its hardness, as distinct from its soft fullness. Thickening the tongue's tip compels the muscles at the base of the tongue to remain comparatively relaxed and the tone suffers. In short there is but one combination of vocal effort which produces artistic tone, the only tone upon which artistic style can be formed. Every teacher has it in his power to search for this combination, and, having found it, to make the way plain and easy for his pupils.

Will it do any harm for me to say that I am sure I have discovered it, and so long ago that I have had lots of time to find easy ways for others to apply it? I have presented my readers with two facts; let me add a third: That the diaphragm when aided by the (in singing always aiding) abdominal muscles is expiratory; consequently, either an outward or inward movement of the abdomen must be only the second best way.

36 West Twenty-sixth street, New York city.

Bach's "Passion Music."

IN reading with great interest Mr. W. Lauder's articles in THE MUSICAL COURIER about the Cincinnati festival, and in particular the sketch about the origin of choral societies and performances of choral works, they bring back to my memory a very remarkable performance of Bach's "St. Matthew Passion" in Hamburg (Germany) in 1858 or 1859; I do not remember the date exactly. The work was sung at the Church of St. Michel (I consider any performance of Bach's "Passion" in a concert hall a mistake), a beautiful old church with a magnificent organ.

A large scaffolding was built around the organ loft to seat the chorus, which consisted of the members of the Bach Society of Hamburg—a society which exclusively sang Bach's works. The boy choir was grouped around the organ—much higher than the chorus—making their voices in the choral of the first double chorus sound like angel voices from heaven. The director was H. Grädener, a thorough scholarly musician and highly magnetic conductor. The part of the "Evangelist" was sung by a tenor with a voice of most remarkable quality, pureness of intonation and thorough musical understanding, Schneider; the "Jesus," Stockhausen in his full prime. The alto was Miss Weiss (later Mrs. Joachim). The violin solo was played by Joachim, who came from Hanover to play in the orchestra, the other bass parts by Adolf Schultz, a magnificent bass voice, and at the organ presided a very young man, whose name has since become somewhat known in the musical world, Johannes Brahms.

I do not intend to go into any lengthy description of the different numbers of this greatest of oratorios; it would be impossible to describe the impression of Stockhausen's voice in the "Eli, Eli, lama sabachtham," and who would describe the beauty of Miss Weiss' voice? It was simply divine, and together with Joachim's violin the great alto aria was something never to be forgotten. I have heard and sung the Passion many and many a time, have heard great artists sing and play it, but never anything near it to compare with that performance; every voice so well adapted to its part, the musical difficulties entirely overcome, the organ under the master hands of young Brahms, in perfect tune (for a wonder!) with the orchestra, the chorals sung with the true religious feeling Bach meant

for them, no sensational shading, but simple and grand. When shall we ever have such a hearing of this masterwork again?

There was another fine performance of the same work some time later under the direction of Ludwig Deppe, whom I knew personally as a great director and fine violin player, and with whom and his brother ('cellist) I had the pleasure of playing trios. To my greatest astonishment I read now about a Deppe piano method! Oh, horror! il n'y a pas de résistance contre la force majeure! M. ROHRHARD, Steinway Hall.

Maurel on Singing.

AT the invitation of Mr. Maurel, Sir George Grove, Dr. Mackenzie, and many other leading members of the musical and literary world assembled recently on the stage of the Lyceum Theatre, London, to hear the results of the celebrated operatic artist's recent researches on the "Application of Science to the Arts of Speech and Song."

Mr. Maurel commenced his discourse by referring to his lecture delivered in the same place in 1890, which he said was merely intended as a résumé of discoveries up to that time, and as a preliminary to demonstrations which he intended to give later on. Some of these were given at his recent lecture at Milan, which, somewhat amplified, had just been published at Paris. Before passing to further demonstrations, it was necessary to explain his motives. They were quite disinterested and simply made in the interests of vocal art. The system he was about to advance was not a mere theory, but was founded upon long practical and scientific observation. He was not laboring under the delusion, as some critics wrongly inferred, that he could make every singer attain perfection in every direction; he was perfectly aware that nature had assigned certain limits to each individual, but within those limits he guaranteed that his system would ensure the highest results attainable.

The Milan lecture did not exhaust the subject, neither would his discourse on this occasion. Time would only permit of his speaking on two principal points, viz., the production of vocal sound and the grave errors of the modern methods of teaching singing; errors made apparent by comparison with the laws of physiology. The first of these two points he would divide into "modulation" and "signification." By "modulation" he meant the vocal progression from one note to another in an agreeable or disagreeable manner. By "signification" he meant the intellectual value of any combination of sounds by which words were formed. From these two points it was possible to classify every vocal sound under the four following heads, viz.: 1. Good tone and intellectual value. 2. Tone alone. 3. Intellectual value alone. 4. No tone and no intellectual value, i. e., a scream or cry.

He would now pass on to the two chief errors of modern systems. In his Milan lecture he had referred to three qualities of vocal sound, viz., tone quality, pitch and intensity. The difficulty of the singer was to satisfy these three requirements simultaneously. Every difficulty which could possibly arise from such causes could, however, be solved by his system, within the natural capabilities of each vocalist. It was impossible to go into all the details in a short lecture, but he would expose the two greatest fallacies of modern teaching. One of these was the *coup de glotte* and the other the method of vocalization of exercises. The *coup de glotte* was against physiology. The only advantages which the advocates of this system advanced for still bolstering up their unscientific and irrational method were obtainable just as well without the *coup de glotte*.

One fundamental error permeated all the systems of vocal exercises, viz., the vocalization at all pitches without modification of the vowel sound used. Physiologically each step of the scale corresponded with a specific position of the vocal organs, and this position determined the vowel sound; therefore if we altered the pitch we must vary whatever vowel sound was used, or we sinned against physiological laws. By variation of a vowel sound he meant the delicate and infinite gradations of pronunciation of which each vowel was capable.

If it were asked how it was that vocalists managed to satisfy the three requirements alluded to, with the bad systems of teaching they had undergone, the answer was that experience had taught them to abandon the errors of the schools and to follow their natural instincts. He might, from this afternoon's discourse, be accused of merely overthrowing all other systems without offering anything in their place, but his system would be clearly explained in his forthcoming work on the subject.—London "Musical News."

Monument of Ponchielli.—The city council of Cremona has decided to erect a Ponchielli monument on the Corso Victor Emanuel, in that town.

Sounds Like Ibsen.—An English contemporary translates Wagner's "Die Götterdämmerung" as "The duck of the gods."

About Joseffy.

TEN years ago when Joseffy, the Hungarian pianist, came to this country, musicians whose word is that of those who have authority declared that with the exception of Rubinstein he was the greatest pianist that ever visited America. Seemingly he had a great future. His earning capacity was enormous. No other pianist, excepting Paderewski and Rubinstein, and possibly Gottschalk, ever made as much money as Joseffy did; but he went into a shadow somewhat, and the musicians wondered why that was. The fact was the little fellow was a great gambler, and the fascinations of the faro table were greater temptations for him than the piano offered. Mrs. Thurber employed him as a professor in the Conservatory of Music, and he was paid a salary of \$10,000 to give lessons once a week in the conservatory. Aside from that connection Joseffy was lost sight of.

Three or four years ago he met a Hungarian girl of humble birth, with whom he became infatuated. He married her and she seems to have developed into the perfect helpmeet. She is a shrewd business woman, having exactly those qualities which Joseffy lacked; moreover, she is an admirer of her husband's genius and has urged him not to waste it. They have two children, and the little boy, born about two years ago, gives promise of becoming a musical prodigy.

Joseffy has abandoned all the dissipating tendencies which he submitted to a few years ago, and for the past year has practiced steadily every day over nine hours at the piano. He has also done something in the way of composition. Those who have heard him play say that as a result of this work he is giving not only the best evidence of his genius, but perhaps the best evidence of any musical genius that the American people have had in a generation. They say he plays better than Paderewski, and has none of that wonderful pianist's affectations and mannerisms. Joseffy will go on a concert tour this fall, and if the predictions of those who know something of those things he has accomplished in his patient drudgery for the last year and a half are verified, he is likely to create as much of a musical sensation as Paderewski himself did.—Boston "Times."

The Life of an Artist.

ANY artistic life, whether it be that of poet, or painter, or musician, or romancer or essayist, receives its power, its sustenance, or what may, perhaps, be designated as the other side of life—the side of silence. Its renewal can only be in hours of withdrawal from the light of the public square or the din of the market place. The whisper of the gods comes not there.

But than this nothing is more difficult—one might well say impossible. The world is too much with us. This is the age—it is a characteristic of the *fin de siècle*—in which the enthusiasm is for humanity; and active philanthropy or active participation in social life and the achievement of the artist are two incompatible things. The artistic life absolutely requires certain safeguards thrown about it which will not blend with ordinary social currents. The artist must be silent if he would hear the whisper of the gods.

Whether or not the life for art is worth the living is another question. "On the whole," says Dr. Holmes, "I do not know so easy a way of shirking all the civic and social and domestic duties as to settle it in one's mind that one is a poet. I have therefore taken great pains to advise other persons laboring under the impression that they were gifted beings, destined to soar in the atmosphere of song above the vulgar realities of earth, not to neglect any homely duty under the influence of that impression. The number of these persons is so great that if they were suffered to indulge their prejudices against everyday duties and labors it would be a serious loss to the productive industry of the country."

The artist, however, though he is born must beside be made, and while the productive industries may occasionally lose, and art not gain by a defection to its ranks, there are on the other hand a not inconsiderable number

There is no one instrument, unless indeed it be a large pipe organ, capable of the variety of effects that are obtainable on the Aeolian. Unlike the pipe organ, however, the Aeolian is adapted to all classes of music; Overtures and Symphonies can be rendered on it with all the softness and delicacy of the flute and violin, and the power and variety of the combined orchestra.

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of persons who, by virtue of temperament and affinities, belong to the world of art but who sell their birthrights for a mess of pottage; who have not sufficient strength of will or force of character, or devotion to the ideal, to close their shutters on the neighbors over the way; who grow unmindful of the cloud of witnesses that encompass their round about, and who end in being—as Sir Hugo advised Daniel Deronda not to be—"melted down for the benefit of the tallow trade."

The force, the fervor, the spiritual strength that should go to their work and develop it into art is dissipated on every chance comer and lost in a waste of emotional energy. The artist life requires, above all things, repose and serenity. It cannot be jarred upon with impunity. The moment it degenerates into anxiety, worry or a consciousness of undue pressure, that moment it is losing its grip on its true resources. The artist must live for his art—to a very great degree. As the spirit must work through its material instrument, the body, he must keep this instrument in tune. His food, his sleep, his exercise, his social intercourse must be so ordered as to subordinate all to this end of ideal achievement. Of course if the game is not worth the candle, that is another affair. For the moment it may be assumed that it is.

"What are you going to do," asks Dr. Holmes, "when you find John Keats an apprentice to a surgeon or an apothecary? Isn't it rather better to get another boy to sweep out the shop, and leave him undisturbed to write his ode on a Grecian urn or to a nightingale? * * * What is forgotten is that every real poet, though of the humblest grade, is an artist. To get his best work he must be insured the freedom from disturbances which the creative power absolutely demands."

"I am not decrying the life of the true artist," said Mr. Klessner in that memorable interview with Gwendolen; "I say it is out of the reach of any but the choice organizations—natures framed to love perfection and to labor for it * * * your whole frame must go like a watch, true, true, true to a hair."

George Eliot's words regarding art, spoken of the drama, are as applicable to literature as an art as are those of Dr. Holmes, which were applied to literary art, and each is equally applicable to painting, to music. The artistic organization must, perforce, be finely strong, and the gift implies its own responsibility. No one has any moral right to trifle with his higher genius. They are to be developed, not dwarfed; stimulated, not stifled.

Life is a divine gift. To each individual there is an ideal, as the botanist tells us there is to the plant or the tree, toward which he must grow. This is the polarity of life, and success lies in keeping true to it. One who permits himself to be interrupted and interfered with at every turn, who postpones his important achievement for the sake of the unimportant trifle, is of about the same value to his day as would be a weather vane—the sport of every wind—to serve as a guide post.

The artist himself must be his own judge of the apportionment of his time. He must recognize his responsibility to art as a sincere and a serious calling. If he is a worker in literature it is his duty to produce for the literary market the very best possible work in his power, though calls go unreturned and callers go away unseen. Ye cannot serve God and Mammon in an everlasting truth. It is the law and the prophets. One must cultivate the insight to discriminate between the important and the unimportant, the significant and the insignificant, and hold unalterable his fidelity to the true ideal.

The life of art has its hardships, its deprivations and its sacrifices. The artistic power may be a cross or a crown, but its divine and ultimate destiny is not Calvary, but the Mount of Transfiguration.—Boston "Budget."

New Bureau of Music.

THE International Bureau of Music has just opened offices at 114 Fifth avenue, near Seventeenth street, under the management of Mr. Louis Blumenberg. The bureau is in communication with musical celebrities and artists in Europe and America and is prepared to secure their services for concerts, operas, festivals, church choirs, &c.

Correspondence is solicited and a general survey of the movements and whereabouts of musical artists is constantly maintained. There has been a demand for a bureau of this kind in this city and the International proposes to supply it.

A Serrano Pupil.—Miss Louise Engel is destined to make a hit next season when she appears before the public as a fully equipped vocalist. Her excellent mezzo-soprano has been carefully trained by her instructors, Mr. and Mrs. de Serrano, and this fact, together with her undoubted natural qualifications, will create for her a career. Mr. and Mrs. de Serrano have several brilliant pupils and next winter some of them will be heard in public. It is gratifying to note that meritorious teaching and thorough and conscientious work, together with the unquestioned ability of the Serranos, is surely telling. Miss Engel is an artistic singer who reflects credit on her teachers.

Mrs. Sarah Metzger.

Mrs. Sarah Metzger, No. 1823 Madison avenue, the wife of Mr. Louis Metzger, of the firm of Hamburger Brothers & Co., clothiers, No. 218 West Baltimore street, and one of the leading church choir and concert soloists of Baltimore, died yesterday afternoon from a tumor on the brain. Before her marriage she was a Miss Sarah Schloss, and sang for a long time at the Mount Vernon Church and the Oheb Shalom Synagogue on Hanover street. She had a most pleasing contralto voice, which she had under complete control and used with splendid effect. A thorough artist, she was much sought after for oratorio and church music, as well as concert music of high standard. She was widely known in the city, and will be mourned by a large circle of friends.—Baltimore "Sun," August 1.

THE MUSICAL COURIER desires to add that Mrs. Metzger was by nature endowed with great musical gifts, and through culture and much conscientious study she became an artistic singer. But not only in music did she shine as an example. She was a woman of big heartedness and of charitable inclinations, and everyone who came in contact with her carried away the reflex of her pleasing personality.

The New York College of Music.

THE fourteenth annual catalogue of the New York College of Music, Alexander Lambert, director, has just been received. The season of 1892-3 promises to be as auspicious as last season.

The following are officers and faculty of the college (128 and 130 East Fifty-eighth street):

OFFICERS.

Everett P. Wheeler.....President.
Latham G. Reed.....Secretary.
Otto Rother.....Treasurer.
Mrs. Edith Brookes.....Matron.
Alexander Lambert.....Director.
Mrs. Fursch-Madi.....Principal Vocal Department.

FACULTY.

Piano Department—Alexander Lambert, director; Louis Oesterle, Leopold Godowsky, D. M. Levett, Florian Oborski, Paolo Gallico, Joseph Pache, Gustav Lévy, Whitney Coombs, Dirk Haagmans, Wm. Semnacher, Alice Hore, Berthe Pemberton and assistants.
Vocal Department—Mrs. Fursch-Madi, principal; Carl Prox, Victor Clodio, Mrs. Levett, Wilhelmine Erix, Charles Schachner, Whitney Coombs.
Vocal Sight Reading Department—F. Damrosch.
Violin Department—Henry Lambert, M. Sandberg and assistants.
Violoncello Department—Apollin Hartdegen, A. Hoch and assistants.
Organ Department—Dr. S. Austen Pearce.
Harp Department—Miss Mathilde Pastor.
Lectures on History of Music—Wm. J. Henderson.
Chamber Music Department—In this department students sufficiently advanced are instructed in chamber music, practicing in trios, quartets and quintets under the personal supervision of the professors.
Wind Instruments—Soloists of the New York Symphony Orchestra.
String Orchestra—Henry Lambert.
Operatic Department—Mrs. Fursch-Madi.
Solfeggio Class—Engagement pending.

Philadelphia Correspondence.

PHILADELPHIA, July 29, 1892.

THE excessive heat of the past week, the worst experienced in many years, has had a depressing effect on the attendance at the Grand Opera House, where Gustav Hinrichs continues with unabated zeal his good work in the cause of grand opera at popular prices. Thirteen weeks of a particularly active season have passed and there have already been produced here more than the usual number of novelties and important revivals.

For the first time this season Meyerbeer's "Les Huguenots" was given on Friday evening with a cast as follows:

Valentine.....Koert-Kronold
Marguerite de Valois.....Van Canteren
Raoul.....Guille
De Nevers.....Del Puente
St. Bris.....Viviani
Marcel.....Clarke
Urban.....Rasley
A. H.

Minneapolis Music.

MINNEAPOLIS, July 29.

NOTHING is ever done by halves in the "Flour City." From the entertainment of conventions to the visitation of the "Storm King" the entire figure is carried out. The "Father of Waters" goes on a rampage, rushing madly along between his green banks, ruthlessly tearing myriads of ambitious young saplings by the roots and hollowing out great chasms in the porous soil. The beautiful Minnehaha wildly flings herself over her rocky ledge and murmurs regretfully in her pretty basin at all the troublesome uproar among the "spirits of the air" who set in such commotion the angry forces of the elements. With the thermometer in the hundreds down comes a phenomenal rainpour, with its attendant variations of lightning and cracking, tearing thunder claps. Never within the memory of the oldest citizen has there been such terrible and damaging storms as have raged for the greater part of three days and nights, and to-day all nature smiles under a pleasant sunshine, as though nothing had occurred to disturb her serenity. With heat such as only Minnesota has the courage to muster, we all wondered how we could get up enough ambition to attend Andrews' organ recital at the Plymouth Church on the afternoon of Thursday the 28th, and at 5 o'clock, when even fig leaves would be a burden. In our behalf, however, the mercury most considerably descends to the point where silks, velvets and rich heavy woolen suitings are in most comfortable order, and the stay-at-homes wend their way with a keen relish to the centre of musical attraction. The free organ recital given at Plymouth Church by its organist, J.

Warren Andrews, was a notable one. He was assisted by a few prominent musicians, and their program of popular and standard music was artistically rendered. Mr. Andrews played in his accustomed masterful style, and it would be impossible not to enjoy his work. Mr. Schlacter gave two solos upon the violin and cello, playing upon both instruments in a thoroughly musicianly manner. Miss Eva Lillian Merrill, with her beautiful contralto voice, delighted the audience with her sweet singing. Miss Sherriff, of Boston, a sojourner in Minneapolis, appeared three times in solos and once in duet with Miss Merrill. Her voice, although not sweet, possesses considerable volume and power, and she uses it well and with good taste and expression. Mr. Shumann as accompanist, with violin obligato, was a pleasing addition to the organ accompaniment. He handles the bow easily and with good taste. Mr. Andrews is a hard worker for his loved art, and is most ably seconded by the musical committee in his public spirited efforts in educating musical taste in this direction. He leaves on August 1 for a trip to his old Eastern home, where he will have an opportunity to take a much needed rest.

THREE MUSICAL SERVICES.

A most unique and decidedly interesting series of musical entertainments have been inaugurated at the Hennepin Avenue Methodist Church during the absence of the pastor in July and August. There are three musical services to be given by well-known soloists and a trained chorus, organ and piano accompaniment, all under the direction of Thomas Taylor Drill. The first of these entertainments was given Sunday evening, July 24, at which time the "Cantata of Ruth" (A. R. Gare) was successfully rendered. The cantata was well sung, all parts being admirably taken and sufficiently trained. Considerable interest was felt in the appearance of Mr. William Courtney, tenor, of New York. The audience were delighted with his rich, powerful voice and effective singing, and when for an offertory he gave "Sound an Alarm" ("Judas Maccabeus") Händel, the audience could not be restrained, Sunday though it was, but enthusiastically showed its appreciation in most vigorous hand clapping and cheering. Mr. Courtney possesses a robust tenor, which he uses with skill and taste. We are glad to record that Minneapolis looks forward with pleasure to the treat promised of hearing him in Rossini's "Stabat Mater," as also in several recitals. Mr. Drill (director) is certainly to be highly commended for his excellent work in organizing and drilling and for the interest he takes in pleasing the public taste. "Stabat Mater" will be given on the evening of Sunday, August 7. ACTON HORTON.

Honolulu Musical News.

THE grand benefit concert to Bandmaster H. Berger, on his twentieth anniversary as bandmaster of the Royal Hawaiian Band, took place on the 2d at the Opera House, which was crowded in every part. The concert was under the direction of Mr. Wray Taylor, who the following day handed Berger a check for \$681.25, the net proceeds. The concert, under the patronage of Her Majesty the Queen, who was present, was a decided success. Following was the program, from which it will be seen that Ovide Musin, the violinist, took part:

"Second Grosse Arie," for clarinet.....Neibig
U. S. San Francisco Band.
Waltz trio, "O'er Blooming Meadows".....Wekerlin
Kawaihahoe Seminary Chorus.
Song, "Wanderlied".....Schuman
Hon. P. R. Isenberg.
Violin solo, caprice No. 2.....Musin
Ovide Musin.
"Kinder Symphony," in C major.....Haydn
Trumpet, Miss Atherton; cuckoo, Miss Patch; bells, Miss Ellen Hopper; triangle, Miss Parmelee; quail, J. Q. Wood; nightingale, Wray Taylor; rattle, G. E. Smithies; drum, Geo. H. Paris; piano, Prof. G. L. Babcock and Oscar Herold; 1st and 2d violins and cellos, by members of the Royal Hawaiian Band.
Aria from the "Pearl of Brazil".....F. David
Annie Louise Musin.
"Concert Scene".....Kiesler
St. Louis College Orchestra.
"Flower Song," from "Faust".....Gounod
Miss Louise F. Dale.
Quintet, selections from "La Favorita".....Donizetti
Piano, Miss Hopper; 1st violin, Miss McGrew; 2d violin, J. Lightfoot; viola, A. Marques; violoncello, Wray Taylor.
Trio, "Three Little Maids," from "Mikado" (in costume).....Sullivan
Mrs. Bowler, Miss Nolte, Miss Lishman.
"Trumpeter's May Song".....Osgood
Kamehameha Glee Club.
Festival march, "Twenty Years" (new).....Henry Berger
Royal Hawaiian Band.

The Ovide Musin Concert Company left here June 4 for the Australian colonies. Musin and his wife made many friends here.

Quite a number of concerts have been given of late at the Kawaihahoe Church, all of which were well attended.

The Oahu College Glee Club, with Miss L. F. Dale soprano, has gone on a tour of the islands. They are meeting with success.

The Kamehameha Glee Club has also gone touring during the school holidays.

The vacation of the schools begins next week, so we shall be quite in a musical way for a few weeks. HAWAII.

The Mozartian System.—The all pervading principle of the Mozartian system was a conciseness of construction and unmistakable geography of tonality. Before Mozart melodic figures, subjects and keys, with all other theoretical addenda at the disposal of the creative musician, were confused. Mere bits of tune and jingle, with a brilliant passage here and there, constitute a movement or even a composition.

Haydn had brought such chaotic and irregular theoretical lore into clear and definite shape, but Mozart simplified matters still more. Introducing the keenest outlines, the most beautiful figures, together with clear and lucid teachings, he defined the formal construction of the movement, section, repeat, &c., until now the musician or student can set out with his principal subject or theme, and having no misgivings concerning the dogmas of subsidiary subject, complementary keys and the like. Schooled in Mozart's principles of construction the student could pilot himself safely through the intricacies of the most advanced symphony, and it is for his labors and the pattern he set in this direction that the world of music delights to do honor to the name of Mozart.—"Blackwood's Magazine."

New Ballet by Massenet.—Massenet has just composed a new ballet called "The Talisman."

TEACHERS WANTED.—Music school just opened, 11 miles from New York city, wishes to procure a portion of the services of a male vocal teacher; also a violin teacher. Address, giving reference, experience, terms, &c., "Music School," Hackensack, N. J.



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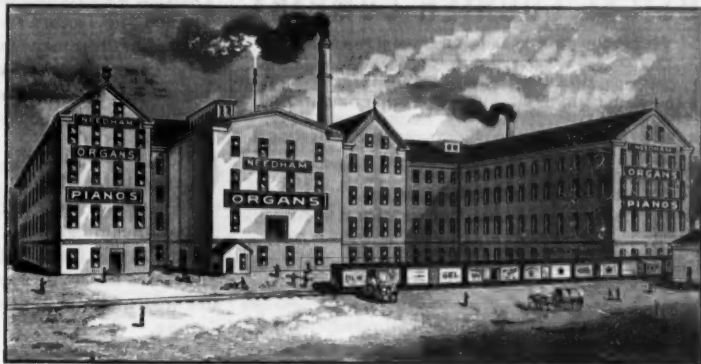
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PUBLISHED EVERY WEDNESDAY

—BY THE—

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No. 649.

NEW YORK, WEDNESDAY, AUGUST 8, 1899.

ANY discussion of the ethics of the stencil on the part of THE MUSICAL COURIER would be apocryphal. The case was decided long ago in our favor. Evidence: Results.

HOW much longer are men who use brass band instruments going to stultify themselves by giving testimonials to the goods made at Elkhart by Conn? Are the ears of these men plugged? Have they no sense of tonal quality? Have they no regard for their standing among musicians?

THIS is the time of year to lay plans for your fall trade, and one of your points should be to communicate with the Brown & Simpson Company, of Worcester, to see if you can secure territory on their goods. To be sure they are pretty busy, but there is always a chance to improve, and if you mean business you may deal with them.

THEODOR WENZEL, who represents the Conover pianos at Charleston, S. C., announces the organization of a Conover Association of 50 members who are to be supplied with Conover pianos. A member of a Conover Association ought to be a happy man, for to get a Conover piano in the house is enough to make anyone happy.

IF you will turn back a page you will see a new advertisement of the Needham organs and pianos. If you will write to the address there given you will secure some interesting information as to what the Needham Piano Organ Company is doing. If you will establish connections with them you will find an excellent article for the money, and you will be glad of this hint, so you will.

WE learn that a large trade has been created in South America for the Wilcox & White "Symphony." Already it is well known in Europe and it is fast becoming famous in the United States, but South America offers a field which if properly worked will be enormously remunerative. It is small wonder that our Southern neighbors admire the "Symphony." It is one of the best instruments of its class ever produced.

IT is largely due to the personal popularity of Mr. W. A. Munn, of the Loring & Blake Organ Company, and to his activity and good judgment that the "Palace" organs maintain their position in the crowded competition in this line. Of course he is backed up by a most excellent instrument, and one which is kept apace with the modern improvements. Some of the newest styles of cases are among the handsomest on the market and even the plainest styles contain such good tonal results that to have the agency of the "Palace" means to have that which is valuable indeed.

FOR the information of the people of Waukegan, Ill., it is necessary to say that the W. P. Yeoman piano is a stencil piano. A stencil piano is always low grade and should not be sold nor bought. Amen!

TRADE with Haines Brothers continues to be quiet, and the factory remains one of the somnolent Harlem institutions. But then there is nothing much to be expected during this season. During Christmas week it will be booming.

ON the 18th ult. the employés of Messrs. Keller Brothers & Blight, of Bridgeport, together with their families and friends, took a day off and celebrated the midsummer success of the factory by enjoying an old fashioned clambake, the digestion of which was materially assisted by the subsequent vocal and instrumental music, dancing and general jollification.

Mr. W. M. Blight has just returned home after a successful business trip extending to the far West.

MR. WM. J. DYER, of Wm. J. Dyer & Brother, St. Paul and Minneapolis, spent a few days in New York last and this week selecting a fall stock. He is confident of an excellent trade after the warm weather ends, and very properly bases his estimates for the year's business upon the exceptional percentage of increase in both of their stores. When the new building in St. Paul is completed Mr. Dyer is confident that it will be the handsomest and most commodious structure devoted to the music trade in the Northwest.

MR. FRANK H. KING and his charming wife are enjoying the salt breezes that blow at Atlantic Highlands. It is seldom that Mr. King takes a vacation, but he has worked so hard during the last few months that he well deserves such rest as he can feel contented to take. Besides he has the Wissner piano so firmly and widely planted that the factory is running up to its summer capacity and he doesn't have to worry about orders. But he will be around again before long, and then—well, you all know Frank King and the Wissner piano.

STRANGE are the freaks of the ratings in the books of the mercantile agencies. A case in point is that of T. J. McMasters, the piano and organ dealer of Lockport, N. Y., who recently failed. McMasters was quoted as worth from \$40,000 to \$75,000, and all the time he was not worth a copper, and he had no prospects of succeeding. Yet in the face of the fact of his insolvent condition the man married a month before his failure, a time when he surely must have known that his marriage and his failure were so dangerously approximate that they must be coincident. What stock can be taken in ratings in view of this and other cases? McMasters is now clerking in a Buffalo jewelry store.

UPON investigation we learn that very few pianos made in this city by members of the Piano Manufacturers' Association are pitched at A 435, and we are now in the month of August. What does this mean? The organs shipped by the Estey Organ Company have tags attached to them on which is printed the announcement that the pitch is A 435. We have seen a few upright pianos in one factory here in which a similar announcement is made, but there is no visible indication of any general adoption of A 435 pitch here. On the other hand, a piano manufacturing firm not located here, but which followed the injunctions contained in the resolutions of the New York associations and had pianos made to conform with the new pitch, informs us that the dealers returned them and ordered pianos with the old pitch. This is very strange, and we pause.

THAT was very cruel on the part of Brother Thoms, of the "Art Journal," who is an agent of Decker & Son's pianos, to call the new scale of the firm an epileptical scale.

ONE of the hardest workers among the young generation of piano men is Freeborn G. Smith, Jr., who sailed for Europe last Thursday on a vacation with Col. Alexander S. Bacon, vice-president of the Webster Piano Company. They tried their utmost to prevail successfully with Freeborn, Sr., to secure his company on this trip, but he pleaded business and showed that he could not get away. If this thing keeps up Mr. Smith's statement next January will make some of the piano men pale when they see it.

THE trade in general should know that the house of Estey & Saxe, 5 East Fourteenth street, New York, are general wholesale distributing agents for a large territory of the Estey organs and Estey pianos, and that they are prepared to arrange with the better class of dealers for the sale of these two well-known instruments. Mr. Saxe's acquaintance with the trade in the States of this vicinity is of long standing, and his firm is thoroughly alive to the exigencies of the wholesale trade in this section, and will carry a large assortment of all the styles of Estey organs and Estey pianos.

THE Beethoven Conservatory of Music in St. Louis, one of the leading and influential institutions of its kind west of the Alleghenies, presided over by Messrs. Epstein Brothers and Waldauer, musicians of high standing, uses for instruction and concerts the pianos of Decker Brothers exclusively. Messrs. Epstein are East at present, and in speaking of the Decker Brothers pianos express themselves in terms of unequivocal commendation regarding the truly artistic features of the instruments they have been using. Praise from judges such as these, who have not merely used the pianos cursorily, but have tested them in all directions and under such unfavorable conditions as prevail in conservatory study and practice—praise of that nature goes far beyond the average testimonial.

THE publication in THE MUSICAL COURIER of the fact that Hardman, Peck & Co. had no official privilege to announce themselves as they did in relation to pianos said to have been furnished by an agent of theirs to the Queen of England and the Prince of Wales has to a great extent destroyed what value that kind of vicious advertising may have possessed. Had that firm invested its money in advertising the Hardman piano on fair theories of advertising instead of invading the legitimate domain of Messrs. Steinway & Sons, who are the only firm in the United States entitled to the distinction of purveyors to Her Majesty the Queen of England, His Royal Highness the Prince of Wales and Her Royal Highness the Princess of Wales—had they pursued such methods their pianos would have been vastly benefited and their trade increased.

This Queen of England, crown and crest and escutcheon advertising could not succeed in the face of the exposés published in this paper, but the chief cause of the utter uselessness of such advertising rested in the fact that it was not true.

Messrs. Steinway & Sons have thereby been prevented from utilizing what was theirs by right of title, and the great benefit that would have accrued to the reputation of American pianos was lost through the attempts made by Hardman, Peck & Co. in their public claim of a tribute that was never extended to them. We learn that the Piano Manufacturers' Association of New York and Vicinity will take a hand in the matter at its September meeting.

CHASE BROTHERS PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

*Muskegon, Mich.**Grand Rapids, Mich.**Chicago Ill.*

NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.— MANUFACTURED BY THE —
CENTURY PIANO COMPANY.MINNEAPOLIS FACTORY:
Cor. Main, Bank and Prince Streets.MINNEAPOLIS OFFICES AND WAREHOUSES:
CENTURY HALL, cor. Fourth St. and First Ave., South.NEW YORK FACTORY, WAREHOUSES AND OFFICES:
461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The
greatest invention of the age; any radical changes in the climate, heat or dampness
cannot affect the standing in tune of our instruments and therefore we challenge the world
that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

WORCESTER, MASS.

NEW YORK WAREHOUSES: CHICAGO WAREHOUSES:
10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave.

ROBT. M. WEBB.

CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

1352 FULTON STREET,

BROOKLYN, N. Y.

WOODWARD & BROWN PIANO CO.

BOSTON, MASS.

MANUFACTURES
HIGH
GRADE
PIANOS.

THAT SHAW PIANO.

DURING the past month our mails have brought us a large quantity of dealers' pamphlets, circulars and other printed matter, all of which constituted an aggregation of testimonials of the Shaw piano. These testimonials are from Texas, from Minnesota, from Illinois, from Iowa, from Ohio, from Pennsylvania, from Colorado, from New York State and from Jersey, and they are all gathered by the dealer. Please remember this. It is essential to the point. Testimonials gathered by the manufacturer represent one phase of the testimonial question; testimonials gathered by the dealer represent an entirely different character and constitute not only the individual opinion of the one who purchases a piano, but of those through whom the piano is purchased.

We maintain that a piano must be far above the average to induce dealers to commit themselves to the interests of manufacturers to such a degree as is involved in the publication and issuing of testimonials gathered by the dealers themselves and offered as a voluntary commendation and tribute to the manufacturers of the piano. But this is just what happened with the Shaw piano, not only as is proved by the testimonials before us, but by the dealers themselves in their letters and utterances.

The fact is the dealers are enthusiasts on the subject of the Shaw piano; they are not telling other manufacturers anything about this, but they are very decided in it when they tell us and they give us the reasons. They cannot choke down the enthusiasm provoked by the piano, and we see no reason how they can.

If you are an unprejudiced person who can play the piano (and there are such persons) just take a seat before the very first Shaw piano you come across and run your fingers over it. If you have not played the Shaw, if this is the first Shaw piano you have touched, you will suddenly cease and take a good look at the name. You will then go ahead and play as long as you will have time. If it is in a wareroom the dealer or his chief salesman will saunter up to you and tell you that your experience is just that of all other intelligent pianists; they all linger over the piano as you do, and so does the salesman—and the dealer, too, if he is a "spieler."

This enthusiasm is produced by the piano itself; it goes through the dealer and salesman to the purchaser, and they all, in their way, contribute their share to the production of these testimonials. They are only too glad to put in writing what is said by them orally. And that is the sum and substance of the Shaw testimonial phenomenon.

A few additional observations on the Shaw piano—one of the most remarkable productions in the history of American musical instruments—will be in order as we go along. See future issues of this paper.

IN FAVOR OF FULLER.

An Important Award.

IN 1890 Col. Levi K. Fuller invented an improvement in the manufacture of organ and piano keys, and wrote to the key factory in Boston explaining his invention and directing that keys be made in accordance with the terms of his letter and sent to him.

Some time afterward Colonel Fuller filed an application for a patent for his invention, when he learned that A. H. Hammond, of Worcester, had filed an application for a patent for the same thing. An interference and contest resulted and the matter has just reached decision in the Patent Office.

The evidence introduced by Colonel Fuller, corroborated by the letters of Hammond to the Boston key manufacturer and others, tended to show that soon after the receipt of Colonel Fuller's letter Mr. Hammond called at the office of the Boston key manufacturer and from him learned of the contents of the letter and the invention of Colonel Fuller; that later, when the keys were constructed in accordance with the terms of the letter, Mr. Hammond visited the manufactory and saw perfected keys, learned all particulars concerning the invention and at once proceeded to apply for a patent.

From the evidence adduced from witnesses and the

letters of Mr. Hammond it was claimed by counsel for Colonel Fuller that there was an attempt at conspiracy to rob him of his invention.

The Commissioner of Patents has just made an award in favor of Colonel Fuller.

The testimony taken is very interesting and instructive, and tends to show some peculiar methods in the manner of securing a patent.

IT is understood that the B. Curtaz & Sons Company, of San Francisco, is about to open a large branch house at Portland, Ore.

WE learn that the title of one of the music trade papers published in this city is not valid and does not rest with its so-called owner; that no bill of sale of title ever passed, and that no legal claim to the title can be shown by the so-called owner. The subject is worth some attention on the part of those interested, and it would occasion no surprise to find some action taken in the matter.

BEQUILING THE PRESS.

THE following notice has been published in a great many newspapers all over this land. It is self evidently a reading notice sent out from Beatty's swindling mill at Washington, N. J., and intended to beguile the editors of papers who are always delighted to publish notices about our wonderful industries:

Hon. Daniel F. Beatty, the great organ and piano man, of Washington, N. J., is busier than ever. In 1870 Mr. Beatty left home a penniless boy, and by his indomitable will he has worked his way up so as to sell so far nearly 100,000 of Beatty's pianos and organs since 1870. Nothing seems to dishearten him; obstacles laid in his way that would have wrecked any ordinary man forever he turns to an advertisement and comes out of it brighter than ever. His instruments are in use everywhere. We are informed that during the next 10 years he intends to sell 300,000 more of his make; that means a business of \$30,000,000, if we average them at \$100 each. It is already the largest business of its kind in existence. Read his advertisement.

This one is taken from the Springfield, Ill., "News." It is probable that the editor of the "News" is entirely ignorant of the fact that the United States Post Office Department has placed Beatty on its "fraud" list and that money orders and registered letters are not delivered to him.

The editor of the "News" is probably entirely ignorant of the fact that Beatty is not an organ manufacturer and never manufactured a piano in his life, but is a rank stencil fraud, stenciling his name on cheap trash he buys.

The editor of the "News" who advertises Beatty probably does not know that he is a copartner of Beatty's in recommending the goods of a rotten stencil fraud through the columns of his paper.

There are no Beatty organs and no Beatty pianos; the scheme is a fraud all the way through.

Steck in Montana.

A NEW firm has just commenced business in Butte, Mon., under the firm name of the Smith Piano Company, chief in which is Mr. W. A. Smith, who was in New York a few weeks since to exhibit a tuning device which excited considerable attention. The company will run the Steck piano as its leader, and has already ordered a stock of varied styles, which will be shipped this week. In addition they have arranged to represent the Vose and Marshall & Wendell.

Benedict Pianos.

BENEDICT BROTHERS., of Petit Bijou piano renown, are now also producing large sized 7½ octave pianos at their factory in St. Johnsville, N. Y., and are prepared to supply the wholesale trade with these instruments. They are finished in an attractive manner, the case work being on the best modern models, and contain the well-known Roth & Engelhardt actions, which is a guarantee of excellence. Upon examination we find that this Benedict piano is just the kind of instrument which dealers can handle with profit. The New York retail rooms are at 10 East Fifteenth street, near Fifth avenue.

—Under date of July 25 Messrs. Goddard & Manning, the piano case makers, write: "We notice in your last issue that we had shut down to take account of stock. We only stopped machinery two days and that was to connect shaft with our new addition. The finishers did not stop. We are now running with an increased capacity of about 33 per cent., and we shall need it all to take care of our customers."

—Mr. P. H. Stevenson has secured the handsome new business room in the Harry H. Ecker Building, just completed, opposite the Bankrupt Store, and will occupy it about September 1 with a stock of fine musical instruments for the house of D. H. Baldwin & Co., which he represents. Nobody in town will have a better chance for the display of fine goods than Mr. Stevenson, who is lucky in securing this place on a five years' lease.—Gallopis, Ohio, "Tribune."

THE STENCIL PIANO FRAUD.

It is Nearly Extinct in New York, but Thrives in Chicago.

Dealers of Good Repute Share Profits With Open Swindlers—Sham Instruments that Ruin the Performances of Learners—Piano Trade Organizations Are Silent.

(New York "Sun," Sunday, July 31, 1892.)

IN exposing in its recent article, 'Bargains That Swindle,' the manner in which 'stenciled' pianos are worked off on the unthinking buyers, the 'Sun' has done a good public service," said Editor Blumenberg, of THE MUSICAL COURIER. "It has called public attention to a mean swindle that ought to receive publicity all over the country. It has been going on for about twenty years, and now that it has been almost rooted out in New York city, Chicago has taken hold of it and is booming the nefarious traffic. It will probably be at the height of its prosperity when Chicago opens its world's fair, as the demand for stock to swindle unthinking buyers at that enterprise will probably be great, and then possibly it will die out, and, perhaps, may practically become extinct.

'Vast fortunes were made two decades ago by the makers of these 'stenciled' instruments, and other fortunes were repeated by the dishonest dealers who palmed them off on the public. You will find this almost worthless instrument in country houses all over the land. When the trade began about twenty years ago the method was to make an inferior instrument, and stencil it with a name which was a close imitation of the name of some well-known and thoroughly trustworthy manufacturer. This system was comparatively shortlived, for only the very ignorant buyers could be fooled by the imposition. Large numbers of these cheap pianos were made in the East and shipped South and West before the method was changed.

'Later the manufacturers made these poor instruments in stock, and held them awaiting orders of dealers who had a reputation for honest business methods, who, tempted by the vast profits of the business, were willing to participate in the swindle. They ordered the manufacturers to stencil their names on the instruments and ship them to their stores. The dealers then sold them as instruments of their own make. As competitors in the same cities had no means of discovering that the pianos were stenciled they were unable to compete. The stenciled piano cost from \$105 to \$125 each, but with the dealer's name stenciled on them they rose in value in exact proportion to the commercial rating of the dealer, who was supposed to be reputable. Inordinate profits were made by both the dealer and the maker. Another dodge was to stencil the cheap piano with some standard name, such as 'The Standard,' 'The Gotham.' The names of famous musicians were also used with great success in duping the buyers. Under a name that was popular the dealer could often get rid of a \$105 piano for \$200 and sometimes \$250.

'A fight began against these inferior instruments to protect the reputable makers, and in New York and Boston, where the instruments had been turned out in great numbers, the trade began to decrease. Then the Chicagoans took it up. This was about five years ago. Now fully half of these low-grade pianos are turned out by these Chicago makers, who are getting rich at the swindle, just as unscrupulous New York manufacturers did a decade before. The warfare was carried on so successfully that, whereas ten years ago, in an annual output of 40,000 pianos, the percentage of stenciled instruments was fully 25 per cent., this year, on an increased output of about 80,000, the percentage will be less than 10 per cent., and Chicago will be responsible for most of it. The traffic has been boomed latterly through the instrumentality of catchy advertising in the religious press, this field being richly worked, particularly by a New Jersey manufacturer. So hot has been the fight against him and his disreputable business, however, that the United States postal authorities have taken a hand in trying to kill it off by refusing to handle his registered mail. That part of the business still carried on in New York is maintained chiefly through the means of the advertisements which the 'Sun' exposed in the before mentioned article of July 3 entitled 'Bargains That Swindle.' These advertisements all have the same stereotyped form, and always represent the stenciled instrument as being offered at a 'sacrifice by an old musician,' 'a widow in reduced circumstances,' 'a family going out of town,' and so on, a dozen different forms of 'ad' being employed. You can spot the 'stencil ads' right off, for the goods are offered either at so called 'private residences' or at 'storage warehouses.'

'To return to the Chicago stencil piano. It is worth some notice for the reason that it is unquestionably the very worst low-grade piano ever turned out on earth. It is gotten up to make a showy appearance, and filled with worthless works. Some of the manufacturers of these Chicago instruments don't even varnish the piano, as most low-grade pianos are varnished. That expense even is saved by painting the instrument. Musically the instru-

PIANOS:

DECKER BROTHERS.,
New York.SHAW PIANO CO.,
Erie, Pa.C. C. BRIGGS & CO.,
Boston.ERNST, GABLER & BRO.,
New York.SMITH & BARNES,
Chicago.KIRSCH, MECKEL & CO.,

252-254 ERIE STREET,

Telephone 1289.

J. P. KIRSCH.
FRANK MECKEL.

CLEVELAND, O. June 10th, 1892

Shaw Piano Co.,

Erie, Pa.,

Gentlemen:- Our first year's business with your esteemed House closed yesterday. On looking over the past we note with pleasure that we have about disposed of our first order of one hundred of your instruments.

Feeling confident we can double our next year's business and knowing the demand there is among your Representatives for pianos, we hereby place our order for the following styles, to be shipped at your earliest convenience.

- 15 Sty. S. Rosewood
- 15 " S. Mahogany
- 15 " S. Cir. Walnut
- 25 " H. French Burl Walnut
- 20 " H. Mahogany
- 5 " A. Ebony Finish
- 5 " A. Mahogany.

When will the long looked for Grand be out? We await its arrival with impatience.

Our relations in the past have cemented the bond of friendship hitherto existing, and we hope to reciprocate the many courtesies extended.

Very respectfully yours,

DICTATED.

Kirsch Meckel & Co.

ments are absolutely destitute of merit. The hammer strikes the string and gives out a dead tone. The stencil is worked in Chicago on organs, too, but to a lesser extent, as the demand for organs is scarcely large enough to yield sufficient profit for the avaricious dealer in stencil goods. The organ business is carried on on its largest scale with an organ bearing the name of a Methodist well known in the West, and hundreds and hundreds of Western church people have been duped by buying these organs. This business will surely be boomed when the world's fair opens, for then will come the greatest opportunity of their lives for the dealers to catch gullible buyers.

"The business is an outrageous one. It is impossible to calculate the amount of injury done to the young who have a talent for instrumental music by permitting them to use these low grade instruments. By practicing on such instruments the child loses all appreciation of tone quality and true touch, the two qualities essential to fine playing. The worst of this is that no amount of subsequent instruction will remedy the injury done. There is no such thing as the quality called 'responsive touch' to a stencil piano, and even less of the valuable 'tone.' It is difficult for instructors to fight the evil. By exposing it they only gain the ill will of local dealers and run the risk of losing pupils, as parents naturally take a dislike to an instructor employed to teach their children music who begins by telling the employer that he has been 'badly stuck' in buying his piano. Few people care to have their artistic follies exposed to them. So the child is allowed to continue his lesson on an instrument that will surely ruin his appreciation of fine instrumentation, while his sense of harmony becomes so warped that he soon loses the ability to appreciate the merits of a really good piano."

Editor Blumenberg said finally that no aid in fighting the harmful swindle had been received from the organizations whose interests, it would be imagined, would prompt them to be zealous in their efforts to root the swindlers out. Editor Blumenberg wrote this to the "Sun" on July 4:

"No step has ever been taken by the piano manufacturers of New York as a body to interrupt transactions in stencil pianos. This is due probably to the fact that among them are piano manufacturers engaged in this very kind of traffic. The Chicago piano manufacturers up to date have likewise taken no steps to interrupt this business, and, by an apparently curious coincidence, the stencil pianos made and sold in Chicago are just about as polluted as the Chicago water."

[This interview from last Sunday's New York "Sun" is correct, with the exception of a few technical details and the low price quoted that dealers get for stencil pianos. They are frequently sold for much more than \$250 apiece, one of Geo. W. Lyon's stencil humbug pianos having recently brought \$475 in Chicago, which is simply outrageous.]

[The position taken by our senior editor in reference to the conduct of the Piano Manufacturers' Association in its indifference to the stencil is also correct and proper; and yet, by calling attention to stencil frauds the piano makers of New York assembled as a body will exercise a great influence upon the public mind in showing that such a thing as a fraud piano is a commodity that is apt to find its way into the home of anybody who is not posted on the subject.]

[Granting that the stencilers in the association would feel sufficiently offended to resign upon the introduction of a motion covering this point there would still remain a respectable number of piano makers to exercise influence in the direction of healthy trade. A strike in a stencil shop would not amount to much, anyhow, and would in fact be welcomed by those manufacturers who do not stencil, as its success would reduce the output of stencils, and this would naturally increase the output of legitimate goods. From a moral point of view every effort should be made to engender strikes in stencil factories. The legitimate makers are in blissful ignorance of the number of sales their representatives lose in competition with the stencil fraud, and if a committee on strikes could be appointed to promote strikes in stencil factories the legitimate trade would be the final gainer in the long run.]

—The music and publishing business of J. H. Kurzenknebe & Sons, of Harrisburg, Pa., has grown to enormous proportions. Last year they sold 100,000 copies of the one book, "Fair as the Morning." The firm is publishing Sunday school music for orchestra and is doing a great work in that direction.

WANTED—An experienced piano tuner, who can repair and regulate, for wareroom and outside work. Permanent position to the right man. Address, with references, B. Shoninger & Co., New Haven, Conn.

WANTED—An active and successful piano salesman for the road. W. J. Dyer & Brother, St. Paul, Minn.

WANTED—An experienced piano salesman for wareroom. Address Wm. Knabe & Co., 148 Fifth avenue, New York.

WANTED—Position by an experienced road man who has traveled all parts of the country and enjoys a large acquaintance among the music trade. Has been recently in another line, but would like to resume his former position. Address "B. O. H.," care of THE MUSICAL COURIER.

BOSTON TRADE.

BOSTON OFFICE MUSICAL COURIER,
157 TREMONT STREET,
BOSTON, August 1, 1892.

IN a previous issue of THE MUSICAL COURIER an article on "The Origin of the Banjo" was printed, to the effect that in the town of Banjoemas, in the Dutch East Indies, near the South Coast of Java, a negro native of that place took a cheese box and, covering it with a goat or sheep skin, ran a handle through it, strung it with violin strings and called it a "Banjo" from the first two syllables in the name of his native town.

The article further states that no banjo of this time is supposed to be in existence, but from the description they must have been very crude affairs.

In conversation not long since with Mr. S. S. Stewart, the banjo manufacturer, of Philadelphia, and probably one of the most competent authorities on that instrument, he said that nothing really authentic had ever been substantiated regarding the origin of the banjo or the derivation of the name; that several very plausible theories had been advanced, some giving the instrument comparatively a modern conception, as originating with our Southern negro, but it was Mr. Stewart's opinion that the banjo of to-day represented but a series of evolutions from the tom-tom of the African native, and should therefore be classed among the very ancient instruments.

The plausibility of this theory is very satisfactorily confirmed, so it would seem, by an instrument on exhibition in the salesroom of the Elias Howe Company, at 88 Court street, this city.

It was sent to young Mr. Howe by one of Stanley's followers, who personally obtained it from an African tribe in the interior of that country beyond the confines of civilization and on the occasion of the first visit of the white man. So it would seem impossible for the idea to have originated other than with the natives.

The instrument consists of a rim in the shape of an oblong, square cornered box, about 8 inches long by 5 wide and 4 deep, covered over the top with parchment and open on the lower side; the finger board is a straight piece of wood, but attached to the rim in such a way as to extend at a decided angle upward, placing the neck some 4 or 5 inches above the rim; the bridge is about 3 inches in height, the strings are four in number and made from vegetable fibre.

The instrument is played by holding the rim on the knees with the finger board extended straight from the body, and by striking down over the strings, near the bridge, with the thumbs, both hands being used. The tones produced are from the tension applied to the strings only, as the distance from the strings to the finger board is too great to admit of "slapping," and consequently but four tones are produced.

This primitive instrument is but one of several of the stringed variety, including violins and others, which Mr. Howe has collected, a description of which at some future time will be perhaps of interest.

Elias Howe Company carry in stock and have catalogued some 600 old violins, and the admirable system adopted at their salesroom in placing them conveniently for handling and display causes expression of wonderment from customers and visitors.

Mr. William, the manager for John C. Haynes & Co., reports that at their factory they are now employing some 60 odd skilled workmen in the manufacture of their small instruments. The four brands of guitars alone which they make under the different trade marks are no small item of their product, and as their trade in these specialties extends over the United States and is increasing continually they may be very properly classed among the important manufacturing interests in Boston.

A new instrument called the phonoharp is being manufactured here. It is similar in shape to the C. F. Zimmerman autoharp made in Philadelphia, but very cleverly evades Mr. Zimmerman's patent, covering the bars by using a tin shield perforated, which is placed over the strings and protects the determined strings from contact with the finger pick or thumbpiece.

The tone is produced by running a pick over the shield and striking such strings as will be in harmony and which the perforations in the shield do not protect. One advantage they claim for this instrument is that both hands can be used, one for the melody and the other for an accompaniment—something on the plan of the zither.

A company has been formed for manufacturing them, and they will probably take their place in the trade with other instruments of modern construction, as one more item for the music instrument dealer to pick up an honest penny with.

On Tremont street the piano business is a trifle slow. Some acknowledge this to be the fact, others look wise and say nothing.

Mason & Hamlin have just completed an important change in their salesroom, by moving the offices onto the second floor into what was the Mason & Hamlin Hall.

The first or main floor will be used for new pianos, grand

and square, exclusively. On the second floor are the offices in the front, with their stock of Mason & Hamlin organs. The room back has been elegantly fitted up and will be used for displaying the *Æolians* which Mason & Hamlin have secured the agency for from September 1 next. Back of this is yet another room, for second-hand pianos and organs, with a small room adjoining for tuning and repairing.

The hall which was used for public purposes was too small and lacked in conveniences for the comfort of both the audience and artists, and could well be spared, while in utilizing it for their business they take on space which relieves the heretofore crowded condition of their salesroom.

Mr. Benjamin Whippley, the pianist, writes from Weirs, where he has been playing the Mason & Hamlin grand before the New Hampshire State Teachers' Association, that the tone of the instrument used was most highly commented upon by the members assembled.

At the Hallet & Davis salesroom they are in the same confusion incidental to putting in new floors and making other repairs.

One of the prettiest and most conveniently arranged salesrooms on the street is C. B. Wood's, where is found the Everett piano and now the Hazelton Brothers. Four of this last named make and the first that have been delivered to Mr. Wood came in last week. They are in fancy woods and fit in nicely with the Everetts, making a handsome display of instruments.

Mr. Wood feels confident that he can place the Hazelton also in an enviable position with the Bostonians.

Mr. Wood started on Saturday for the mountains of New Hampshire for a three weeks' vacation.

Geo. N. Grass, of George Steck & Co., passed Thursday of last week in Boston.

He was for a portion of the time the guest of Mr. Furbush and Geo. Dowling, of Vose & Sons, who made his visit a memorable one by feeding him steamed clams at Crescent Beach and broiled live lobsters at Billy Parks'.

At M. Steinert & Sons' a letter had just been received from Mr. Morris S. Steinert, dated from Vienna, in which he mentioned having dined with Paderewski a few days previous, and further writes that his collection of antique instruments now on exhibition at the Vienna Exposition is looked upon with feelings of the greatest interest and admiration.

Mr. John N. Merrill, of the Smith American Organ Company, who is now abroad, sends word that he expects to return in about a month.

Mr. Wells, of the Emerson Piano Company, who started out on June 1 to look over the Western agencies for that concern and expected to be away about a month or six weeks, finds that the time will have to be extended to at least three months, as the territory covered and which he yet anticipates covering will consume at least that length of time. He is now looking over Indiana and Ohio.

There seems to be quite an exodus of piano men to the mountains about this time for the annual vacation.

W. B. Owens, of McPhail Piano Company, went away last week to Vineyard Haven with his family.

Frank Seaverns, of G. W. Seaverns, Son & Co., is on his vacation.

W. A. Vose and family are spending their summer at Poland Springs.

Mr. L. L. Benjamine, of Marshaltown, Ia., musical instrument dealer, has been in Boston with Mrs. Benjamine for the past two weeks.

He is very much interested in a new enterprise lately started here connected with piano building.

The Trade.

—Mark Ament, of Peoria, Ill., who has been East, has been ill, and returned to his home on Sunday.

—Giles B. Miller, of Rochester, N. Y.; Fred. Schilling, of Oswego, and A. L. Schaaf, of Chicago, are in town.

—The rumor that Brother Thoms, of the "American Art Journal," had joined the Barbers' Union is not well founded.

—The action department of Sylvester Tower's big factory, at Cambridgeport, has been busy throughout the whole of July, and orders are so plentiful that a busy August is promised.

—Merkle & Mersman have opened a music store at 1140 Chestnut street, St. Louis, Mo. They will handle the Ludwig piano. They also announce a J. F. Cook piano, but the latter is probably a stencil.

—Mr. J. W. Currier, of the Vocalion Organ Company, arrived home from Europe, per steamship Gallia, Monday last. During his trip abroad he was the guest of Patti, Sembrick, Valerie, and many other prominent musical celebrities.

—A report reaches us that the E. P. Carpenter Company, of Brattleboro, Vt., have ceased to do business with Murdock & Co., of London, England, who were the former representatives of the Carpenter organ.

—Herschel Fenton says he has sold more mandolins the past 12 months than ever before in his thirty-five years' experience in the music trade. The "professional Fenton banjo" is his *chef d'œuvre*, for which he receives orders from all over the country and some foreign trade. His collection of old violins is always interesting to connoisseurs—61 Nassau street is a regular beehive.

—A French newspaper is authority for the statement that a cigar is about to be put on the market which enables the possessor to enjoy not only an excellent smoke but also excellent music. This novel cigar is lit in the usual manner, and as soon as it begins to burn an entrancing melody steals forth from its interior. It is said to play most beautifully "There's a candle in the window."

—A communication was handed us last week criticising the new organ factory company for having the plans and specifications for their building made in Chicago instead of here. We have investigated the matter and find that the writer was mistaken. No plans and specifications were ordered in Chicago. Mr. Stevens was there looking at other factories and examining the latest improvements in order to see what was wanted here. Messrs. Stevens & Klock consider themselves perfectly competent, to make their own plans and will make them.—Marietta, Ohio, "Times."

STENCILS.

THE following named pianos wherever offered for sale, and no matter how advertised, are not legitimate, whether the name New York, Chicago or any other is appended to the so-called manufacturers' name above or not:

Columbia.....	New York.
Beatty.....	New York or Washington, N. J.
Camp & Co.....	New York or Chicago.
Epworth.....	Chicago or some other name.
Arcade.....	Toledo " "
University.....	New York " "
Marchal & Smith.....	New York " "
C. D. Blake.....	Boston " "
Mozart.....	New York " "
Geo. W. Lyon.....	Chicago.
Linn.....	Any name.
Linnæ or Lyndhurst.....	Any name.
Swoger.....	Beaver Falls or New York.
Demorest.....	New York.
Stafford.....	Chicago or New York.

We are on the track of about a dozen other monstrous stencil swindlers and will publish them at the proper time.

BEHR IN TEXAS.

Represented by the Goggans.

DESPITE the summer dullness, trade movements of importance are constantly in progress, indicating that there is to be no lethargy this fall, but, on the other hand, promising a season of activity in contrast with usual campaign years.

To be recorded this day as the most important movement of the summer is the deal between Messrs. Behr Brothers & Co. and the great Texas house, Messrs. Thomas Goggan & Brothers, which gives to the latter the sole agency and representation of the Behr piano in Texas.

The house of Goggan now conducts—besides its original establishment at Galveston—branch houses at San Antonio, Austin, Houston and now, also, at Dallas. Its trade and its influence virtually pervade Texas, and its commanding position, attained after years of honorable toil, is a source of pride to the music trade of the Union, and presents to us all the evidence that the Southwest is a section highly susceptible to the best musical thought, for the Goggan house does its largest trade in the better grade of instruments.

With this great house of Goggan the Messrs. Behr Brothers & Co. have made an alliance, a commercial treaty, as it were, which binds Messrs. Thomas Goggan & Brother to do all they can to sell as many Behr pianos in Texas as possible, while the Messrs. Behr agree to send them as fine pianos as can be produced in this town, and we believe that both parties to the treaty will stick faithfully to their promises. In fact the first shipment of Behr pianos—a very large lot—go into Texas via the steamship that leaves here on Saturday.

As far as the Behr piano is concerned it enjoys a great reputation in Texas, and this has been strengthened very much by the recent recitals given in Galveston and the chief cities of Texas by Señor Gonzalo Nuñez on the Behr grand piano. From what has reached us in the shape of news and the notices we have read it appears that Señor Nuñez has made a deep impression upon the musical people of Texas, and we would suggest that he repeat his recitals or concerts as soon as possible. There is a demand for such concert work in Texas and it is shown that Nuñez is the artist for it.

The nature of this deal will be better understood when we take into consideration not only the vast amount of territory covered but the great and constantly growing population of that Empire, for in extent Texas is an empire. Within a few years the trade of the Goggans has absolutely doubled and the working forces of the house distributed in all sections of the State have been doubled. Of all Southwestern States, Texas is advancing most rapidly, and of all Southwestern States Texas is the most difficult for Eastern piano manufacturers to secure a substantial footing in by means of substantial representation.

There are a great many small piano concerns in the State who will take any number of pianos, give their notes with facility and some will even accept pianos

on consignment, we understand. Thus a piano manufacturer can here and there dispose of pianos in Texas, but he also disposes of his good name, for the pianos are huckstered about and sold at any and every price, and their reputation assailed and destroyed.

In just this manner many pianos have had their chances cut off in Texas, the manufacturers not withstanding the small temptation. The Behr piano is one of the few that has not been damaged in the estimation of the Texas trade or the musical people of the State. It is thoroughly well known and its merits appreciated, and those sales made direct have always turned out favorable to the reputation of the instrument. The Behr piano has moreover been publicly played in the State, thereby enhancing its commercial value, and now, under the direction of Messrs. Goggan & Brother, its prospects are second to those of no other piano made in this country.

Mr. John Goggan was in the city last week and returned home on Friday afternoon. He expressed himself as highly delighted with the various establishments of Messrs. Behr Brothers & Co. "We are going to do a large trade with the Behr pianos," said Mr. Goggan, and there is no doubt that this is so.

A FALSE START.

IF it is true that the editor of the "Music Trade Review," who has announced that he will transmute his semi-monthly into a weekly, is asserting that he will print and circulate 10,000 copies of the first number of his new weekly; if this statement attributed to him is so, we are constrained to say that we are sorry for him, and his new venture from the very start is false and based upon a falsehood.

The editor of the "Music Trade Review" is the same individual who traveled over a section of this country for three years with a handbag containing a specimen of the cover of his "History of American Music Trade." He stated to those with whom he pleaded successfully, and also to those who made his appeals vain, that thousands of copies of this infamous "History" were to be distributed in the trade, in hotels, on steamships and in all kinds of public resorts, this distribution to represent the delivery of the article for which the advertisers were to pay their good money.

The "History" appeared, after years of struggle, an incomplete, poorly devised travesty on its title, an advertising venture of no possible inherent value, full of poor cuts, poor illustrations and defective descriptive articles and false statements, and instead of the thousands of copies that were to have been distributed a few hundred were sent out and those advertisers in it who paid were swindled. Anyone calculating the cost of the book would have been enabled to see that the printing and distributing of thousands of copies would have bankrupted the editor of the "Music Trade Review." No one blames him for not having risked bankruptcy, but every fair minded man blames him for participating in such a swindle, as is evidenced by comparing the title of the book with its contents.

Now, in view of the character of the editor of the "Music Trade Review," as exhibited in his willingness to take the chances he assumed in the publication of the fraudulent "History," it is perfectly logical to conclude that he is following the same course in claiming (if he does so claim) that he will print and distribute 10,000 copies of the first number of his weekly. He will most certainly do nothing of the kind and for many good reasons, the chief reason being the lack of facility to do so.

The time has not yet come, but it is sure to come before long, when the circulation liar in the music trade press will reach his final doom; but some example should be made of the offenders now practicing their swindling vocations with piano and organ manufacturers who are apt to fall into the trap.

Men publishing from 500 to 2,500 copies of papers, of which the bulk are not even circulated or read, claiming under the maximum of these two figures to be circulating 10,000 copies, are swindlers, and are no better than the thieves who enter premises and steal valuables.

An editor can be an honest man, even if his paper does not circulate largely. It may have some relative value for some persons and firms who, recognizing this, are willing to appropriate a certain amount

of money toward its maintenance. But an editor becomes a bunco stealer when on the strength of confidence reposed in his apparent good nature he secures advertising on a false claim, on the strength of a deliberate lie, and if this rumor to which this editorial refers is true THE MUSICAL COURIER will make an investigation into the subject and ascertain definitely how many copies less than 10,000 were printed and circulated on that special occasion by the editor of that paper.

Weaver O. and P. Company.

York, Pa., July 28, 1892.

A MEETING of the board of directors of the Weaver Organ and Piano Company, of York, Pa., was held on the 21st inst. The reports of Secretary M. B. Gibson and Treasurer W. S. Bond showed an enormous increase in the business for the first six months of 1892 over that of any previous year. The directors decided to add a lot of new machinery in the mill department and thus again increase the capacity of the works, in order to supply the greatly increased demand for the Weaver organ. The company are at present running extra time, and have been during the greater part of the summer and are still unable to fill orders as they come in.

They have recently finished a new style of chapel organ with 11 sets of reeds, which they expect to be ready to place on the market in several weeks. There are some beautiful combinations and tone effects in this organ, and as this company never does anything by halves dealers may look for something that will prove salable. There will also be a new parlor style out shortly that will attract the eye of every wideawake dealer. It will be the finest case ever manufactured by this company. Watch for it.

Yours truly,

WEAVER ORGAN AND PIANO COMPANY.

A Piano War.

Music Firms Go to Law About a Chickering.

TWO suits in the Circuit Court have kept a piano moving about in a rather lively style. The first suit was won by C. W. Marvin, the music dealer, v. his competitor, F. J. Schwankovsky. Mr. Marvin said that about three days ago he had furnished to the Mehan School of Music a Chickering piano, for which Marvin is the Detroit agent, Manager Wilcox, of the Mehan School, agreeing that the piano should not pass into the hands of any competitor of Marvin. Yesterday Mr. Marvin found that the Mehan School had made an agreement with Schwankovsky by which the latter will furnish all pianos to the institution, and Marvin's Chickering piano was sent to Schwankovsky's warerooms.

Marvin began suit by replevin, and one of Sheriff Hanley's deputies served the writ about noon and brought the piano across Woodward avenue to Marvin's store. But it did not stay there long. Inside of half an hour another suit had been begun by A. M. Travers, Schwankovsky's manager, against Marvin, and Coroner Keefe took the piano out of Marvin's store and brought it back to Schwankovsky's.

Marvin could not replevin the piano again until he began a new suit. This could not be done until 24 hours after the beginning of the old suit. This morning the old suit was discontinued, and Mr. Marvin says that as soon as the piano is displayed in Schwankovsky's wareroom he will replevin it again.

Mr. Marvin says he is afraid that the reputation of the Chickering piano would receive unfair usage by his competitor.—Detroit "Evening News," July 23.

WANTED—An experienced piano salesman for warerooms. Address, K. K. K., care of THE MUSICAL COURIER.

WANTED—To buy a music store—pianos, organs and small musical goods—in good, live town; not over \$5,000; will pay cash and some other property for the store. Address "E. B. D.," 88 Summer street, Pittsfield, Mass.

WANTED—A Western dealer wishes to purchase for cash 25 or 30 good second-hand upright pianos; must be under \$100 and modern. State age, price, make, size, kind of case and condition. Address "Western," care of THE MUSICAL COURIER.

WANTED—A first-class piano road salesman with a record and with references to back it up; to travel for a New York piano manufacturing firm. Address F. R. C., care of THE MUSICAL COURIER.

WANTED—A thoroughly competent foreman for a piano factory located 100 miles from New York. Address, stating full particulars regarding experience and wages expected. Address "Factory," P. O. Box 1728, New York.

WANTED—A young business man who can put \$5,000 into a paying music business in a live Western city of 30,000 population. Object, to secure competent help and double capacity. "K," MUSICAL COURIER, 226 Wabash avenue, Chicago, Ill.

FOR SPRUCE SOUNDING BOARD LUMBER

ADDRESS

IRVING SNELL, Little Falls, N. Y.,

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

MILLS AT HARRISVILLE, N. Y.

Tribute to Krell.

Office of Dr. CHARLES E. DAVIS, {
EUREKA SPRINGS, Ark., July 18, 1892. }

The Krell Piano Company, Cincinnati, Ohio :

GENTLEMEN—The piano arrived safely in prime condition yesterday and now stands in our parlor literally a "thing of beauty" and "without a flaw." The quality of the cover and all shows conscientious care and pains on your part, not common in transactions of this kind between strangers.

I want to thank your Mr. Alex. Krell (whom I understand voiced this instrument) for the pains he has taken in pleasing us, and especially to congratulate your company in that you have produced an instrument which for musical capacity and power is truly wonderful.

The problem I exacted as a physician was a hard one, that of reaching a quality in tone in a piano that should be soothing, restful and grateful to cultivated ears in weak nervous systems. I tried hard to solve it in Detroit, Chicago and Kansas City with little prospect of success till I accidentally came across one of your make in the latter city on the 25th ult.; previous to which time I had never heard of your piano.

Your agent there, Mr. J. W. Jenkins, felt so sure he understood what I wanted, and that you could and would "fill the bill," that he was willing to risk sending the order under absolute guarantee of satisfaction. To say that you have done so in the "prophecy of future harmonies" beyond my expectations but feebly expresses it.

Mrs. Davis is delighted with its style, finish and, above all, its capacity and quality of tone. She has been familiar with the best makes for years and had set her heart on a "Steinway;" but to-day, after giving the "Harp at Midnight," by Aubert, she turned around and said: "It is impossible to say too much for that instrument; no other I have ever heard brings the shimmering moonlight through the trees like that." The "echo attachment" is a revelation.

If this is a sample of the quality of instruments you are turning out the "superior to any in the market" is far from "idle catalogue talk."

The sad thought is that from lack of general cultivation of musical taste and the cupidity of trade interests so much time must elapse before you can be generally appreciated, and yet in these days of "general lightning" the facts come out sometimes in a hurry. At all events you are in prime shape to await the "decision of the future." Meantime this instrument is doing its work under favorable conditions.

I shall remit Messrs. Jenkins' Sons to-day.

Sincerely and gratefully yours,

CHAS. E. DAVIS, M. D.

Founder and Superintendent Eureka Springs Sanitarium.

Jacob or Mathushek.

SOME inquiries sent to this paper are puzzlers of the most complicated sort. Among them we reproduce the following :

NAUGATUCK, Conn., July 15, 1892.

Editors Musical Courier :

I was requested to select a cheap or medium price piano for a party who wished to purchase one, and there is one thing that puzzled me to some extent, so I appeal to your valuable paper for an explanation.

I have looked at two pianos; one the Mathushek & Son and the other the Jacob Brothers, and I find that the two pianos are just alike, except the names on the fall boards and on the iron plates. The cases, actions, tone and everything else are alike in every respect.

Now, what I wish to know is whether they are both made by the same party. A few years ago I used a Mathushek & Son piano for a few months, and that was entirely different from the one I have lately examined both in tone and construction. Kindly give me the desired information, and oblige,

Very truly yours,

MISS ELLA C. POWERS.

Mathushek & Son, of this city, is an incorporation, the bulk of the stock being owned by one or more of the firm of Jacob Brothers, who make a low grade piano, and who do not claim that it is anything else; they have made a great deal of money out of this piano, chiefly because as good business men they put forth no foolish claims, and this fact brought to them the very trade that was after such goods and that they were after.

When they secured control and organized the Mathushek & Son concern it was self evident that they wanted to get into the field with a better and higher priced piano, and they apparently succeeded.

We are unable to advise our inquirer, as we are not permitted to submit to her opinion, for the very reason that she demonstrates her want of confidence in it by appealing to us. If we could see the two pianos we could tell at once whether the Mathushek & Son is a stencil Jacob Brothers. Jacob Brothers do stencil, and if they are doing such business with their Mathushek pianos, why then good-bye to the Mathushek & Son piano and all the money invested by them in the concern, for dealers would never purchase the Mathushek & Son piano if it were supposed that it was a duplicate Jacob or a stencil Jacob.

Our readers should not fail to remember that the

Mathushek & Sons piano owned by Jacob Brothers is not the piano of the Mathushek Piano Company, of New Haven. The Mathushek Piano Company, of New Haven, make a piano entirely different from the New York Mathushek.

Another Religious Stencil.

FROM some time our stencil department has devoted space to the humbug Epworth stencil fraud. The following letter from an Indianapolis firm gives some clue to the manner of operating the fraud :

Would you oblige us by writing us by return mail as to whether the Epworth piano, sold by the Williams Organ Company, Centerville, Ia., is manufactured by them or whether it is a stencil? They advertise as having no representatives, except preachers. We conclude that it is something like the Beatty and other frauds.

If there is anything deserving of condemnation it is the strong and effective support given to stencil frauds such as a Beatty, Epworth, University, Swoger *et al.* on the part of ministers of the gospel. Chaplain McCabe, one of the most prominent of the militant Methodist divines, had an Epworth stencil fraud organ in this city; had it used here in a chapel and when we called upon him at his office in the building of the Methodist Book Concern he had no time to aid us in exposing this fraud. In fact, if we are not mistaken, the Epworth stencil gang advertise him as one of their references, and if he is one of their references he certainly places himself in the uncomfortable position of a suspect, who is supposed to make commissions on these stencil instruments.

The Epworth piano is a stencil fraud. It is worth nothing from a musical point of view. Persons who purchase Epworth pianos under the impression that there exists an Epworth piano factory are swindled.

Fрати & Co.,

Berlin, Germany.

THE firm of Frати & Co., at 73 Schönhauser Allee, Berlin, Germany, are known throughout Europe as manufacturers of mechanical musical instruments of various orders and subdivisions. They manufacture, for instance, pneumatic upright pianos operated by cranks and useful for public resorts generally; those pianos have the usual keyboard and can be played just like the ordinary instrument.

They also make an upright purely mechanical and without keyboard.

Their orchestrions are played by crank or by motor and their large sizes are among the best known of their kind in Europe, the firm having supplied many of the largest public resorts with these orchestrions. These orchestrions contain all the latest musical effects and the repertory of the large sizes is inexhaustible.

A smaller instrument is called concertino and is adapted for small halls or rooms. Their quintet orchestrions are specially made for music of a higher order, to be played in reception rooms, parlors, &c. In addition they also make trumpet organs, harmoniflutes, harmonipans, the latter being portable, as are also the claritons, cornettinos and melotons.

The firm seeks introductions in the American market, and as the field for the sale of these instruments, is growing constantly active dealers should arrange for territorial representation.

An Honest Briton.

IF ever it should be the good fortune of Mr. Algernon S. Rose to visit America he will be assured a warm welcome at the office of THE MUSICAL COURIER, if only for the reason that he thus declares himself in an interview which we abbreviate from the "P. O. and M. T. Journal," of London, England :

"What I told you on my return from Australia last year was so distorted and embellished by some of the Australian and American papers that it is with the utmost diffidence I venture to say anything concerning my trade experiences since my departure from England.

"As you nevertheless desire me to say something I should like to deprecate, to the best of my ability, the so-called stenciled pianos, which are simply rampant all over Australia.

"I glory in the fact that I am a Briton, and I extend the hand of friendship to British piano makers, because wherever I have been I have found that for sound workmanship and honest materials you cannot beat the majority of the better class Britishers.

"But what I do abominate is the individual who shoots from behind a hedge and is afraid to sign with his own name the piano he has made because he knows it will fall to pieces in a few years, and when I hear well meaning storekeepers advocate instruments by 'Beethoven,' 'Liszt,' 'Kapsburg' or 'Pictor,' I add, just by way of soliloquy, the expressive name of 'Walker.'

"In Wellington, New Zealand, there is a firm of piano sellers who will invite a good customer into their back office at the conclusion of a sale, open a drawer and invite him to choose, from no less than five fictitious labels, the name he would prefer his purchases to bear.

"This manufacturing of anonymous pianos by cheap Teutonic makers cannot but be regarded with disfavor by those who have the welfare of the piano industry at heart, and I believe the importation of 'stenciled' pianos is being prohibited in the United States.

"As far as I am personally concerned, if I see a piano bearing a fantastic name, I immediately classify it among the 'shoddy,' and I cannot but think that workmen who labor for anonymous firms must lose all in-

terest in their work, if they ever feel any, for, as a rule, the anonymous piano comes from the 'sweater.'

"In the eyes of a workman, the name which a piano nowadays bears is not identified so much with the proprietor of the factory as with the clan to which the workman himself belongs, and many a time when present at certain houses I have seen people belonging to my firm go up to the piano in the room, stroke it, and look at it with a glance of admiration, as much as to say 'A part of that Broadwood was my work.' The same thing, I opine, happens in regard to the pianos of Hopkinson, Collard, Kirkman, Justin Browne, Brinsmead, Evestaff, Challen; in fact, every make of piano which has the advantage of containing work that the actual workpeople may be proud of.

"I can understand a pair of shoes being exported anonymously and stamped only with the seller's name, but there is no particular science in making a pair of shoes. On the other hand, when you come to a piano, upon which the works of the greatest classical masters are to be played, I do regard that as a work of art; and if it is not—well, it ought to be.

"To turn out pianos according to one set pattern at 20s. or 30s. an octave, like so much merchandise, is to me downright desecration of an art industry.

"Let piano makers, be they big or little, affix their names to their productions, and I believe employes will take more pride in their work and that it will consequently improve in quality."

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER. {
236 WABASH AVENUE,
CHICAGO, July 30, 1892. }

FOR one week up to yesterday, like the rest of the country, this city has passed through a siege of such unbearably warm weather that, as a matter of course, business in the line of such things as pianos has been comparatively quiet. Nothing else could be expected, for those who were not obliged to expose themselves used good judgment in staying quietly at home. The dailies just teamed with cases of sunstroke.

E. E. Hubbard, a collector in the employ of the Chickering-Chase Brothers Company, 219-221 Wabash avenue, has been missing since last Saturday and his employers are at a loss to explain his absence. He was regular in his habits and his accounts are correct in every particular. His wife is now absent in the East visiting relatives, and has not been apprised of her husband's disappearance. The morgue and hospitals have been searched, but no trace of the missing man can be found.

Up to this morning nothing has been heard relative to the young man in question, though diligent efforts have been used to discover his whereabouts. He may have been one of the unknown victims of the heat; there were at least 300 persons affected in this way, though of course not that many who were unknown.

Mr. Aug. L. Schaar, the new manager of the Siegal, Cooper & Co.'s music branch, goes East next week on business connected with the department.

The following resolution was passed at a special meeting of the board of directors of the Story & Clark Organ Company, July 25, 1892 :

Resolved, That the valued and efficient services of M. E. Strack, retiring secretary, and Phil. A. Starck, retiring general traveling salesman, both of whom have been connected with the company and corporation almost since its inception, are hereby duly recognized and thoroughly appreciated, and that a copy of this resolution be forwarded to each of said persons.

(Signed)

CHAS. C. RUSSELL, Secretary.

As is now well known the Starck & Strack Piano Company is now a bona fide manufacturing concern and has already shipped some finished instruments.

The resolutions as above are a gratifying tribute from the Story & Clark Organ Company to two worthy young men who are determined to make a success of their new business and who have turned out instruments in a very short space of time after determining upon their production.

Incorporated—Jacquin Book and Music Company, Peoria; capital stock, \$40,000; incorporators, N. J. Jacquin, Dominique Jacquin and Frank J. Wood.

The above is among the published list of issued licenses to incorporate new companies.

Mr. Charles W. Newman and Mr. Gust. R. Newman are out on an extended fishing excursion. The business of Messrs. Newman Brothers is reported to be excellent.

Mr. E. V. Church is so far recovered as to be able to go to Geneva Lake, and would have been at the store only for the excessive heat. He goes East soon for the benefit of the sea air.

The famous Lyon & Healy bulk window has undergone another metamorphosis. The public look for this now about as much as they do for the advent of Barnum's circus. It's a harp exhibit this time; the harps are arranged on circular platforms which constantly turn; each platform contains a harp, and is surrounded with incandescent electric lamps. The great curiosity consists in how the electric lights are kept burning while going round unceasingly, but it is easily understood when one is told of the modus operandi; two circular disks complete the chain of electricity. Lyon & Healy's harp is receiving its merited recognition, which is that it is the best harp by long odds now made in the whole world.

While speaking of show windows, there is another elegant one in this city and it is beautifully decorated. The Chickering-Chase Brothers Company have one which now

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEO. STECK & CO., Manufacturers.

WAREHOUSES:

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SUMMIT MFG. CO.,

MANUFACTURERS OF

PIANO COVERS

In Plush, Felt, Fleece, Gossamer and Rubber.

PIANO STOOLS.

SILK AND PLUSH SCARFS.

Lambrequins, Curtains, Portieres.

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THE VIRGIL PRACTICE CLAVIER.



"The only perfect ally of the piano for teaching and practice."—JULIE RIVE KING.

Used and recommended by the greatest artists and teachers. A Power in the mastery of all TECHNICAL DIFFICULTIES and in MEMORIZING.

New Departure: CLAVIERS RENTED AT A DISTANCE, with the privilege of purchase on easy terms after three months' trial. First quarter's rent applied on purchase. Send for circular concerning Rental Purchase Plan. New illustrated Catalogue sent free. Special rates to teachers on Claviers for personal use.

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For Shows, Dancing Halls, &c. (played by crank).

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contains two white mahogany uprights and one red mahogany grand of the Chase Brothers' manufacture, all elegant instruments, and a white enameled and a white mahogany Chickering grand, in addition to which is a mahogany Style F Chickering upright labeled as follows:

**G. A. R.
Double Quick.**

This style piano is presented by Chickering & Sons, Boston, Mass., as the first prize one mile "double quick" contest, open to all members of the Grand Army of the Republic at the National Encampment, to be held at Washington, D. C., September 21, 1892.

The Manufacturers Piano Company wind up the second year's business to day with much increased results. Their last two months' business has been very large and consequently very satisfactory. It may surprise the trade to know that the business of this company in pianos, which is the only line of goods handled, is probably not surpassed by more than one house in this city.

Mr. Charles C. Russell is now the secretary of the Story & Clark Organ Company, and takes the place of Mr. M. E. Strack, resigned. Mr. Russell was already a director, and Mr. O. J. Tyler has been made a director.

Messrs. Tryber & Sweetland report this month as the best in the year. So far this house has been very successful and can show a balance sheet astonishingly advantageous.

Mr. John R. Brown, representing the Colby Piano Company, has started on a flying trip through the Northwest.

Every time one goes the rounds in this city he finds progress. Now it is Messrs. C. B. Clemons & Co. who have produced a new style of case which is a credit to their enterprise and taste. Of the two which were in the warehouses one was a natural colored mahogany and the other a fancy birch, and both showed the genuine wood in every detail, even to the trusses. They are round cornered, with one large carved panel and a double molding around the top, carved pilasters and trusses, and handsome enough to be both sold. The material in the Clemons piano is first class.

Mr. C. S. Hartman, of Grand Rapids, Mich., is reported to have given a chattel mortgage for \$26,000. Mr. Hartman succeeded Messrs. Herrick, Allen & Morehead, and Mr. Herrick was manager for Mr. Hartman.

Lyon & Healy have just got in an importation of over 400 old violins.

Messrs. Thayer & Gustin, of Bay City, Mich., are appealing to the trade for assistance for the sufferers in the recent fire which devastated that town.

Lyon & Healy recently received a remittance from Lacombe, N. H., on a letter head, of which the following is a copy:

STOP AT
THE (picture of an eagle and American flag)
HOTEL.
My wife and I proprietors. The only
second-class house in the United
States that charges everybody
first-class prices. No special
rates to preachers,
shows or drum-
mers.

Knauff Organ Case.

AT the United States Court this morning argument was heard on the application of a judgment creditor of the Knauff Organ Company, who had made a levy on the assets of the company previous to the appointment of the present receivers. He asked through counsel that certain moneys obtained on sales by the receivers be paid to him. The court asked that a more complete account be handed in by the receivers of the sums realized. Return to be made August 1. The receivers, John Pilling and Frederick William Curtis, were present, as was also the creditor, Joen L. B. Sherrick, of Philadelphia. Vandegrift and Byrne appeared for the judgment creditor. —Wilmington, Del., "Every Evening," July 22.

FOR SALE—In one of the best of locations, one-half interest in a retail piano and organ establishment doing a business of about \$30,000 a year. Fine line of instruments represented. Reason for selling, partner has other business requiring his entire attention. Address "New Scale," care MUSICAL COURIER.

Kansas City.

KANSAS CITY, July 26, 1892.

Editors Musical Courier:

WHILE in Kansas City the writer took occasion to look up trade matters in that interesting burg. As a whole there was but little complaint to be found among the dealers, either as to the past, present or future outlook.

Naturally the July and August depressions are felt in Kansas City alike as elsewhere.

The country trade has proved unusually good, and farming anticipations bid fair to rival, if not surpass, the past harvest, which naturally means an increase of trade orders among the piano and organ dealers of the entire West.

Legg Brothers are climbing to the fore, giving the satisfaction as is naturally expected from two such fellows as S. A. and E. N. Legg.

Sil. seldom permits an opportunity to slip by to ship a case or so out, and this happens with a frequency that looks pretty nice on the round up.

To take a peep into the house of J. W. Jenkins' Sons is a good old-fashioned pleasure.

When the boys moved to their elegant building it was thought on the side that they had bitten a trifle more than would be pleasant, but a single glance suffices to show that their chewing, like their hustling, proclivities are very substantial.

The way John rustles out Decker Brothers and Vose & Sons instruments is a caution. We all know that to get ahead of J. W., Jr., requires an early riser, and the chances are if he gets on he will be up all night.

If anyone thinks that G. W. Strobe is in the piano business for the fun of it and love for carrying his large stock, just let him drop in there some fine large afternoon and notice the activity, as indicated within the confines of his large and complete warerooms on Ninth street.

Brother George is a hustler from way back and keeps 'em all on the lookout, and it is easy to see that even though absent from the trade circles a long time he has lost none of his cunning of yore.

Martin & Snyder are to be found on Eleventh and Walnut. Kranich & Bach, Conover Brothers, &c., are pretty well aware of this from the number of instruments billed to that point, and while their warerooms are large and roomy they can't accommodate by a large majority the number of cases that are hauled up that way. Their books indicate a healthy country trade and they are not unwilling to show up on city matters.

Though THE MUSICAL COURIER has not printed so very much on Kansas City items the different factories that are represented in that burg along the banks of the Kaw are pretty well satisfied; in fact, I judge there is "no kick comin'" at either end.

In another letter a few more items of interest may be found. Just wait. BROADWELL.

To Whom It May Concern.

THE COLBY PIANO COMPANY,
Factories and Main Offices, Erie, Pa.,
Chicago, Ill., July 30, 1892.

DEAR SIR—We beg to invite your attention to the advantages now offered the Western trade by the Colby Piano Company, especially those who have depended upon Chicago dealers for supplies. Heretofore these houses have controlled the sale of the Colby piano for nearly the entire West, charging of course the usual jobbers' advances, thus increasing prices to the local trade 25 per cent. or more.

All this is changed. The company now deal direct with the local trade, giving lowest wholesale prices and ample protection in territory, the Chicago house being for retailing purposes, and incidentally to aid the wholesale business, serving as a depot for the mutual accommodation of Western dealers and the company.

We undertake to handle a full line of the different styles of both the Colby and Erie pianos, so that they can be seen here at all times. We also fill emergency orders for the company at an advance of the freight charges to Chicago and cartage over regular prices.

We would be pleased to have a call from you when next in the city, in the meantime, to give any information in regard to the Colby or Erie pianos. We write you at the suggestion of the Colby Piano Company, and would be pleased to hear from you in return. As you are probably aware the Colby has always been a great seller, but the recent changes in the piano, particularly their full metal frame, with improved pin block, and their new style grand front cases, render it one of the best, if not the very best, money maker in the market.

Our Chicago trade (retail) increases at the rate of 100 per

cent. a month, and the Colby is our only leader, the Erie serving as an A1 running mate. It will be well worth your while to investigate the Colby and Erie pianos before arranging for your fall and winter stock, or, better still, order samples at once.

Wishing you success, we are

Yours very truly,
THE JULIUS N. BROWN COMPANY,
Western Agency the Colby Piano Company.

250,000.

The Production of an Estey Organ Bearing This Number to be Duly Celebrated.

AN event is down for August 17 which promises to be notable in the annals of Brattleboro. For a year or more it has been known by friends of the Estey Organ Company that the time was rapidly approaching when the 250,000th organ made by that company would be manufactured, marking an important event in the remarkable progress of the concern, and that the occasion would be celebrated in a suitable way. As when the 100,000th organ was produced a new organ of special design was issued, so a leading feature of this celebration will be the introduction to the organ trade and the public of an instrument of special scope and design.

It is the plan of the company to hold the celebration on the grounds of Col. J. J. Estey. While the exercises will, as a matter of course, be largely of a musical nature the presence of men of prominence who will address the audience is hoped for. The invitations will include the Governor and staff, and all other State officers. Prof. S. B. Whitney, the celebrated organist of the Church of the Advent, Boston, has promised to attend. It is hoped also that Mrs. Lavin will consent to sing, although a definite announcement which has been made to this effect is premature. The First Regiment Band is under engagement to put itself in the best possible shape for this event, and some of the finest music which the band has ever rendered may therefore be expected. A collation will be served at a suitable hour. In the evening the Estey factories will be brilliantly illuminated, and there will be a fine display of fireworks from the meadow in front of the shops. This celebration, it is hardly necessary to say, will undoubtedly attract more attention to Brattleboro from the country at large than any which has ever been held here.—Brattleboro "Phoenix."

Trade Notes.

—E. A. Mayor, of Carthage, Mo., has removed to new and handsome quarters.

—John Ball, music dealer, Ne'eson, Neb., has opened a branch at Superior, Neb.

—In 1890 Germany exported 406 pianos to Sweden and imported three Swedish pianos.

—J. D. Bowden, ex-missionary worker, has opened a music store at Berkeley, Va. Hymn tunes a specialty.

—F. M. Hooper & Co., formerly of Titusville, Pa., will open at Jamestown, N. Y., with the Chickering piano as leader.

—Noble & Cooley's drum factory at Granville, Mass., has been enlarged by the addition of a three story building.

—Young & Elder, piano and organ dealers, Lincoln, Neb., have failed. Liabilities, \$10,000; assets, \$5,000; creditors nothing.

—J. E. Neils, Jr., traveling piano salesman for Collins & Armstrong, Fort Worth, Tex., recently made an attempt at suicide.

—Mr. Malcolm Love, of Waterloo, N. Y., who was in town last week, informs us that his firm is selling every piano they can turn out and that thus far there has been no abatement in their business.

—F. A. McLaughlin, employed by the B. Shoninger Company, of New Haven, has engaged himself with the Koeber Piano Company, of St. Louis, and will assume his new duties on August 20.

—A man named Liberty, at Easthampton, Mass., has invented an attachment to drums by which anywhere from two to a dozen sticks can be used. The sticks are worked by keys something on the plan of a piano.

—Mr. Brown intends to build a big \$10,000 organ for the Chicago world's fair, where it can be heard in contrast to Roosevelt's \$23,000 organ, which the latter proposes to build for the same purpose.—Wilmington, Del., "Star."

—A fire on the roof of F. R. Smith's Bradbury piano rooms at 1225 Pennsylvania avenue, Washington, D. C., on Thursday last, came near becoming a serious conflagration. The activity of the fire department prevented any great damage.

—The Duke of Edinburgh will exhibit at the Columbian Fair some of the almost invaluable collection of ancient musical instruments he possesses. A part of the collection is now on exhibition at the International Music and Art Exhibition at Vienna, where it attracts much attention.

—Workmen from the factory of Jardine & Sons, the celebrated organ manufacturers, are now erecting a beautiful new pipe organ in Nelson Memorial, Kingston, for Wyoming Seminary. The instrument will be a very powerful one, with all the latest improvements, and will supply a long needed addition to the musical appliances of Wyoming Seminary. It will cost something over \$3,000.—Wilkesbarre "Record."

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THE STRANDS AS THEY BREAK.

SECTIONAL VIEW.

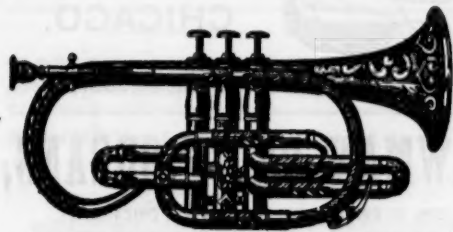
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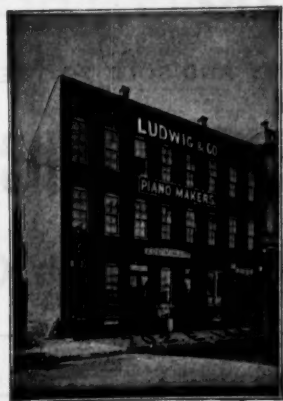


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Never Heard of It.

CHARLESTON, S. C., July 23, 1892.

Editors Musical Courier:

IS there a piano factory in Chicago, Ill., by the name of Will L. Thompson Company, and is their piano any account? By answering the above you will greatly oblige,
Yours respectfully, N. PETERSEN.

Never heard of such a factory. The piano is a stencil. Consequently it is of no account.

He Ought to Be a Trade Editor.

STEWART DRUMPS a gusty Co. Va. July the 181892.

I received a letter from you after it had bin all over a gusty Co. thru your Bad Spelling i will tri an lurn yu how to Spell my name as i Doant wish for Every Body to no my Business i will send you 5 Dollars now 5 in a few Days i will Send you sum moar as i mean to Pay for the instrument as i all Ways trye to Doe as i Say now my name is not mrs. p. Pownell But it is Moses J. i re mane you tru friend.

Piano Export! South America!!

ENERGETIC, trustworthy business man, well acquainted with the Central and South American piano markets, their requirements and taste, speaking and writing their languages (Spanish, French, Italian, English, German), of long years' resident of the United States, wishes to represent an enterprising piano firm as general export agent (knowing also the European and other markets), first at Columbian Fair, later on as traveler, &c. Moderate views, fine reference. For particulars apply to MUSICAL COURIER Company, New York.

Herrburger-Schwander & Son's New Repeating Action.

THROUGH William Tonk & Brother we are put in possession of the description of a new repeating action recently invented and patented by Mr. Herrburger, whose genius has already added many improvements to the upright actions.

Among the improvements invented by Mr. Herrburger may be mentioned the following:

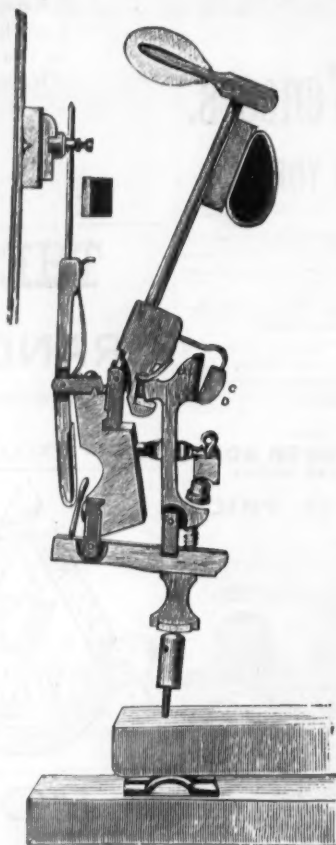
- Improved damper block, patented,
- Metal action rail, patented,
- Improved wood action rail,
- Tubular hammer rest,
- Improved butt spring,
- Tubular regulating rail,

besides a new grand action recently brought out and many other styles too numerous to mention here.

There is perhaps no other manufacturer who has done more, if as much, for the improvement of the upright action as this old and celebrated firm.

The present improvement relates to an upright piano action of extraordinary repeating power and simplicity.

A description of the same is best given in the firm's own words, as per their printed description, as follows:



This action is provided with a check, which has an absolutely direct connection with the jack, and the checking is effected by the contact of the upper part of the jack A B with the check hook C D, as shown in illustration.

The simplicity of this system and the peculiar shape of the jack and check hook enable us to deliver the Junior actions with the checks already regulated and gives the actions further advantages as follows:

1. The back checks do not require to be regulated, insuring a saving of time.
2. There are no tape hooks or tapes to regulate, insuring further saving of time for the finishers.
3. There being no check wires or bridle wires, there is no liability of their getting loose or breaking at the threaded ends.
4. There being no wires or other obstruction to the regulating buttons, the regulation of the escapement is greatly facilitated.
5. The repetition is exceptionally good, because, first, the check is perfect; second, the hammer can be regulated close to the string without danger of its blocking; third, the jack leaves the notch of the hammer butt only just sufficiently to effect escapement no further, and is therefore ever ready for a second blow.
6. The hammer cannot block on the strings even should the touch (or dip) of the key be increased by use or otherwise. This feature is accomplished by the peculiar shape of the check hook C D and the head of jack A B, as shown in cut.
7. Although the Junior action is unique in design, it is not radically different in system from those in general use and can be readily understood by anyone who has the least idea of pianos or piano actions. Tuners will not only understand this action well, but, owing to its simplicity, will feel more at ease when regulating the same than with any other action.

stood by anyone who has the least idea of pianos or piano actions. Tuners will not only understand this action well, but, owing to its simplicity, will feel more at ease when regulating the same than with any other action.

8. The most important feature of the Junior action is its extraordinary simplicity of construction, which brings about the points of superiority above alluded to and enables us to furnish it at a moderate price, at the same time upholding therein the high standard of our work.

A number of firms have already tested the Junior action and speak in the highest terms of the same. This is what a prominent manufacturer says:

"We have already one piano finished with the Junior action. We have also had some of the best musicians of the city trying it, all of whom pronounce the action excellent. There is no doubt of its being a great improvement. We shall want many of them."

By the way, the new action is called the Junior action because it was invented by Mr. Herrburger, Jr.

William Tonk & Brother report an exceptionally good trade in the action department this summer. They have been obliged to engage additional help, who are busy early and late.

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